

# THE MUSICAL TIMES

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## PRIVATE MUSICAL COLLECTIONS.

### II. THE REV. F. W. GALPIN'S MUSICAL INSTRUMENTS.

Pleasantly situated in a by-way of Essex, close to the Hertfordshire boundary, is the old-world village of Hatfield Broad Oak, the Hatfield Regis of ancient times. A parish church has existed on its present site for a thousand years. Its tower, 75 feet in height, carried a beacon in war time, but its nave is the only part left of the fine Priory Church built about 1380. On the north of and adjoining the sacred edifice stood a Benedictine Priory, founded in 1135 and dissolved in 1534. That the literary aspirations of former parishioners were well cared for is proved by the library attached to the church, which contains a collection of theological, classical, and general literature, formed about 1690 and now also used as a little museum for parochial antiquities. Four hundred years ago music had its place in the services of Hatfield Church, for in the early part of the 16th century the deeds record one Stephen Storey 'organ player,' who had a yearly salary of 40s. (about £24 in present value). At the dissolution of the monastery two organs were thus scheduled

in the Inventory, now preserved in the Public Record Office, of the Priory of Hatfield Regis:

HATFIELD REGIS That ys to saye  
ffirst. sold a payer of Organes to Mr. Noke  
in or ladies chappell for ... vjs. viijd.  
Item sold to a monke the Organes in the  
Qayer for ... vjs.

The purchaser of the 'payer of Organes,' doubtless for use in the church, was the Rev. Robert Noke, vicar of the parish at the dissolution of the Priory: he also bought—probably for domestic rather than ecclesiastical purposes—the following odds and ends:

Item sold to the said Mr. Noke all the stuffe  
in the buttery for ... iijs. xd.  
Item to hym a boylyng pott of brasse for ... iijs. iiijd.  
Item sold to Mr. Noke iiij Spittes for ... vs.  
Item sold to Mr. Noke, ij Rostynge Racks for ... ijs.

To return to the instrumental music of the church, which in all probability was in abeyance for a century and a-half. The vagaries of the parish clerk in the matter of pitch may account for the following entry in the churchwardens' payments:

1810. Oct. 18. To a pitch pipe for the keynote 7s. 6d.

Evidences of the church band—those west gallery musical enthusiasts immortalized by Washington Irving, George Eliot and Thomas Hardy—are furnished by the following disbursements by the churchwardens:

1811. 2 strings for ye Base Viol ... 2s. 2d.  
1813. To strings for the Violincello for the yere 5s.  
1815. For the Base Viel strings ... 5s.

The last payment of this nature was on February 26, 1835:

Repairing 2 Base bows ... 2s. 6d.



HATFIELD BROAD OAK PARISH CHURCH.

(Photograph by Rev. F. W. Galpin.)

The church band at that time comprised violin, violoncello, flute, clarinets (2), and serpent: the performer on the last-named instrument was Paterson Parker, grandfather of Mr. W. Frye Parker. In 1859 an organ again found its way into the church, a two-manual instrument containing a pedal stop 'which will wake your people up,' wrote the Rev. John Kempthorne who opened the instrument, to his friend the vicar. The organ has been twice enlarged during the incumbency of the present vicar, and no one can say that the good villagers of Hatfield Broad Oak are not very wide awake musically, as we shall presently see.

It is an easy transition from the church to the vicarage. Once across the threshold of that pleasant habitation the visitor soon comes into contact with the hobby of the vicar, Mr. Galpin, namely, his remarkable collection of old musical instruments. They line the staircase and passages and occupy two well-filled rooms at the top of the house. As the specimens are over 600 in number it is only possible to call attention to some of the chief features of the collection. A start may be made with a horn of baked clay used in the worship of Bacchus, *c.* 100 B.C. (Illustration on p. 524.) The uppermost head of this tiny antiquity (7½ inches high) represents that of a Bacchant; below are the grape vine and the head of Dionysus. Of a very different type is the fine Oliphant hunting-horn made of elephant ivory (Bavarian, 17th century), an elaborately carved instrument containing representations of hunting scenes and the conversion of St. Hubert after Dürer; it probably belonged to a member of the hunting order of St. Hubert. Of English manufacture there is a hunting-horn made by William Bull, of London, in 1699, and a forester's horn of the 18th century. Among the trumpets is the Herald's (straight) trumpet dated 1460, a German instrument made by Sebastian Hainlein. Of special interest is an English slide trumpet made by Woodham, of London, *c.* 1805. The name of the inventor of the English slide trumpet has hitherto been unknown; but this instrument, recently discovered, contains on



THE TROMBA MARINA.  
FRENCH, LATE 17TH CENTURY.

the spring box the following inscription:

Woodham Inventor & Maker Exeter  
Court Strand. London.

This brass section includes a treble trombone in B flat made by Schmied, of Pfaffendorf, in 1781, an instrument supposed to have been the 'tromba da tirarsi' of Bach.

The flute family is a very prolific one with its various branches. Here is the nay, the vertical flute of the Egyptians, while the nose flute of the Savage Islands shows, we are told, the proper way of playing transverse flutes. The latter instruments are blown from one nostril, the other nostril being pressed by the finger, a method of tone production which is not so nasal as might be expected. The voice flute (so-called) has a large hole in the side of the tube covered with a thin skin, which by its vibration gives a somewhat reedy timbre to the tone, hence its name—voice flute: in China these membranes are in general use for the same purpose. An interesting relic of the past is the flute (German) with one key, made by F. Boie about 1720, which formerly belonged to the celebrated flute player, Johann Joachim Quantz, music-master to Frederick the Great. Quantz, who visited London in 1727, when Handel was at the height of his operatic popularity, added a key to the flute and invented the sliding top for tuning the instrument. Here are specimens of the double and triple flutes-à-bec—often called flageolets—'pretty devices' much in use during the early part of the last century: one, two or three pipes could be played together or singly at the will of the performer. Exactly half a century ago one of the wonders of musical life in London was 'The Sardinian Minstrel,' an Italian peasant named Picco. The *Musical World* of February 23, 1856, thus records his first appearance in England:

Picco is twenty-five years of age, and has been blind from his birth. He plays upon an instrument, and its synonyme is 'Tibia.' This 'Tibia' is in length three inches, in shape a whistle, and it has three holes in the tube. Upon this curious or rather common piece of machinery, to our great surprise, 'Picco' performed a *fantasia* or

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medley of popular airs (accompanied on the pianoforte by Mr. Lejeune) in which the most rapid scales and *bravura* passages were executed with astonishing facility, to say nothing of delicacy, taste, and feeling. The tone 'Picco' produces is between that of a flageolet and *flauto* 'Picco-lo'—at times somewhat shrill, at others as soft and *suave* as possible. Altogether, 'Picco' is a most ingenious fellow, considering the means he has at command. The 'Sardinian Minstrel' will no doubt become popular during the season. His talent is peculiar, his instrument peculiar, and his appearance extremely prepossessing.

Mr. Galpin possesses a picco—a diminutive instrument only  $3\frac{1}{2}$  inches long—of which a full description is given in Grove's 'Dictionary of Music and Musicians.'

The photograph on p. 525 shows Mr. Galpin's fine quartet of recorders, *c.* 1600—treble in *g'*, alto in *d'*, tenor in *g*, and bass in *c*.\*

The music of the Morris Dance of olden times is recalled by a pipe having three holes, which was used with the tabor and a small drum. By the employment of the harmonics the little instrument has a compass of two octaves. It was played with the fingers of the left hand, the tabor being suspended from the left arm and struck by a small stick held in the right hand. Subjoined is a tune of Queen Elizabeth's time played upon the pipe and tabor and used for the Morris Dance in the village pageant and old English pastimes held



A GROUP OF CHINESE INSTRUMENTS.

The flageolet family, well represented at Hatfield Vicarage, recalls one of those 'pretty' entries of Mr. Pepys in his entertaining Diary. He writes, on January 20, 1667-68:

I did stop at Dumbleboy's, the pipe-maker, there to advise about the making of a flageolet to go low and soft; and he do shew me a way which do, and also a fashion of having two pipes of the same note fastened together, so as I can play on one, and then echo it upon the other, which is mighty pretty.

'Come, some music! Come the recorders!' says Shakespeare in *Hamlet*, and does not Mr. Pepys record his liking for those instruments? He notes, on April 8, 1668:

Did buy a recorder, which I intend to learn to play on, the sound of it being of all sounds in the world most pleasing to me.

at Hatfield Broad Oak under Mr. Galpin's direction in 1893-4:

TRIPPE AND GOE.



\* For an interesting and informing paper by Dr. J. C. Bridge on 'The Chester recorders,' see 'Proceedings of the Musical Association,' 27th session, 1900-1901, p. 109.

Cornetti, or cornets, were very popular in the 16th and 17th centuries for open air music or for supporting the voices in the singing of chorales. They are wooden instruments covered with leather and pierced with holes like a flute, but played with a small cup mouthpiece (see the illustration on p. 525). Owing to the difficulty of blowing and of securing true intonation they gradually fell into disuse; but Evelyn in his *Diary* (December 21, 1662), after a visit to the Chapel Royal, thus refers to their disappearance:

One of his Majesty's chaplains preached; after which, instead of the ancient, grave, and solemn wind music accompanying the organ, was introduced a concert of twenty-four violins between every pause, after the French fantastical light way, better suiting a tavern, or playhouse, than a church. This was the first time of change, and now we no more heard the cornet which gave life to the organ; that instrument quite left off in which the English were so skillful.

Bach occasionally employed the cornet in his church cantatas to support the voices. The serpent—well represented in the Galpin collection—invented about 1600 and improved under the personal direction of King George III., was, with its immediate successor, the ophicleide, the last survivor of the cornetto family. The earliest specimen at Hatfield is a silver-mounted cornetto curvo, treble, in *c'*, dated 1518 and of German manufacture.

Of single reed instruments—the clarinet is a familiar modern example—the earliest type is the Egyptian arghoul, a double pipe, each tube having a single vibrating tongue made of cane. The pibcorn, or hornpipe—eighteen inches long, made of horn, and having seven finger-holes—was formerly very popular in Wales. Played by the shepherds, this little rustic instrument is said to have given the name to the dance known as the hornpipe. The aulos, or tibia, of the ancient Greeks, is the earliest European example of the double reed instrument, the prototype of the oboe and bassoon of our modern orchestra. To this class also belongs the shawm, to which reference is made by the Psalmist. The shawm (*schalmey*, from *calamus*, a reed) was the popular double-reed instrument of mediæval times. (Illustrations on p. 525). A quaint description of the instrument is found among the 'proverbs' formerly inscribed on the walls of Leckington House, near Beverley, Yorkshire:

A Shawme maketh a swete sounde for he tynthe the basse:  
It mountithe not to hye but kepithe rule and space:  
Yet yf it be blowne withe to vehement a wynde,  
It maketh it to mysgerverne out of his kynde.

An early form of the oboe was the watchman's pipe, or waight, Mr. Galpin's specimen being of the late 17th century. This instrument was used

by the town waits, who played in the streets at intervals during the night. It is not known whether the instrument gave the name to the players, or the players to the instrument. Two examples of the bassoon branch of the double-reed family deserve mention—a fagottino (*c.* 1700), made by C. J. Denner, the inventor of the clarinet, and a double bassoon (Vienna, *c.* 1815), which gives the 32-ft. B flat—a note which Haydn in his 'Creation' assigns to the instrument at the last word of the following sentence:

By heavy beasts the ground is trod.

As this note—the 32-ft. B flat—is marked to be played *fortissimo*, Haydn must have had in his mind some very heavy beasts.

Stringed instruments must now claim our attention. Precedence may be given to the tromba marina, a remarkable instrument in that it is evolved from the ancient monochord, the rebab, or Arabian one-stringed fiddle, played with a bow. The tromba marina—of which Mr. Galpin has a very fine specimen (see the illustration on p. 522)—is an instrument over six feet in length. Its only string is a thick violoncello *d* string stretched over a peculiar bridge, and the instrument is played by a double-bass bow, plentifully rosined. The open string is usually tuned to D, and when set in vibration by the bow it yields a powerful note, harsh and nasal in character, not unlike an 8-ft. wooden organ reed-pipe. It has been said that 'played by stopping in the usual way, the tromba marina produces tones far less melodious than the bray of a donkey'; but in the hands of a skilful performer the harmonics which can be obtained from the instrument are by no means asinine.

The present specimen is provided with sympathetic strings concealed within the hollow body of the instrument. These additional strings of thin wire were first attached to the old English viols as stated by Praetorius (1619) and by Playford in his 'Musick's Recreation on the Viol Lyra-way' (1661). The latter, describing the Lyra-viol, says that it was a viola-da-gamba 'strung



HORN OF BAKED CLAY, USED IN THE WORSHIP OF BACCHUS. GRÆCO-ROMAN, *c.* 100 B.C. FROM THE FAYOUM, EGYPT.

Height, 7½-ins.

Oval at larger end, 2½-in. × 1½-in.;

Circular at smaller end, 1½-in. × 1½-in.;

Interior diameter of mouthpiece, 1-in.



with lute strings and wire strings, the one above the other, so that by striking those strings above with the bow, a sound was drawn from those of wire beneath, which made it very harmonious. Of this

this collection, these sympathetic strings were afterwards attached to the viola d'amore and to the baryton, which became popular in the late 17th and 18th centuries, and was the favourite instrument of



WIND INSTRUMENTS AS USED *c.* 1600.

SHOWING IN RIGHT-HAND LOWER CORNER, 4 RECORDERS, OR WHISTLE FLUTES; IN THE LEFT-HAND TOP CORNER AND ACROSS THE PHOTOGRAPH, 4 SHAWMS; AND IN THE CENTRE, ABOVE AND BELOW THE BASS SHAWM, 4 CORNETS, OR CORNETTI.

sort of viols I have seen many, but time and disuse has set them aside.' He ascribes the invention to David Farunt. As will be seen from specimens in

Haydn's patron, Prince Esterhazy. The presence of sympathetic strings in the tromba marina explains the 'echo' effect which Mr. Pepys, with

his keen observation, records in his Diary under October 24, 1667 :

To Charing Cross, there to see Polichinelli. But, it being begun, we in to see a Frenchman, at the house where my wife's father last lodged, one Monsieur Prin, play on the trump-marine, which he do beyond belief: and the truth is it do far outdo a trumpet as nothing more, and he do play anything very true, and it is most admirable and at first was a mystery to me that I should hear a whole concert of chords together at the end of a pause, but he showed me that it was only when the last notes were 5ths or 3rds, are to another, and then their sounds like an Echo did last so as they seemed to sound altogether. The instrument is open at the end, I discovered; but he would not let me look into it, but I was mightily pleased with it, and he did take great pains to shew me all he could do on it, which was very much, and would make an excellent concert, two or three of them, better than trumpets can ever do, because of their want of compass.

Seven years later the public were able to hear such a concert as Mr. Pepys suggested, for in the *London Gazette* of February 4, 1674, we find the following advertisement :

A Rare Concert of four Trumpets Marine, never heard of before in England. If any persons desire to come and hear it, they may repair to the *Fleece* tavern near St. James's, about two of the Clock in the afternoon every day in the week, except Sundays. Every Concert shall continue one hour, and so to begin again. The best places are one shilling, and the others six-pence.

The name *tromba marina* (marine trumpet) is generally supposed to have been given to the instrument on account of its external resemblance to the large speaking-trumpet used on board Italian vessels, being of the same length and tapering shape; but Mr. Galpin considers that it took its name from a famous trumpet player of the 15th century, Marino or Marigni, who probably improved an earlier form.

The rebec, or three-stringed fiddle, in shape resembling the mandolin (see p. 528), was in use throughout Western Europe in the Middle Ages. Its loud and harsh tone doubtless favoured its choice as an instrument to be played in the street. That Shakespeare's musicians in 'Romeo and Juliet' were rebec players, or rebecists, is obvious, as he named them *Hugh Rebeck*, *Simon Catling* and *James Soundpost*. A rebec keeps good company in the collection with a six-stringed treble viol, made by Henry Jaye, of Southwark, in 1632, and a lyra-viol by W. Addison, of London, 1665. But of all his strings Mr. Galpin prefers the viol-da-gamba, or bass viol, and his favourite instrument is a fine specimen, in perfect preservation, the work of the famous English maker



CHITARRONE, OR BASS LUTE  
DECORATED WITH PRECIOUS STONES AND  
IVORY, AND MOTHER-OF-PEARL INLAY.  
ITALIAN: MAGNUS STEGER? c. 1640.

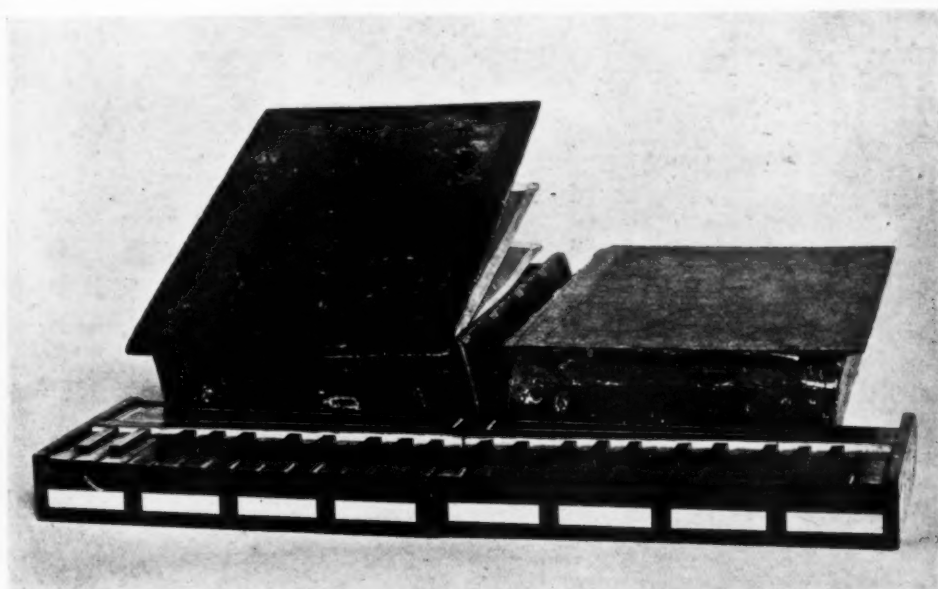
Henry Jaye, of Southwark, in 1611. Its finger board and tail piece are inlaid with coloured woods in strange devices as shown in the illustration on p. 529. Mrs. Galpin—to whom we are indebted for the photograph of her husband—has studied the lute and uses a sweet-toned instrument with the characteristically reversed peg-box, dated 1593, by Rauwolf, of Nuremberg; or, for accompanying the voice, a theorboe-lute having twenty-four strings and a double peg-box, made in 1619, at Antwerp by Matthee Hoffman. This larger instrument had not long been in use in England at this date (1619), if we may rely upon an anecdote told by Dr. Plume in his 17th century pocket-book still in MS. 'Inigo Jones,' he writes, 'first brought the theorboe into England presumably after the popish conspiracy of 1605. At Dover it was thought to be some engine brought from popish countries to destroy the King, and he and it were sent up to the Council table.' Fortunately the famous architect was able to satisfy the Privy Council of his peaceable intentions.

The accompanying illustration is that of a beautiful Italian chitarrone, procured by Mr. Galpin in Rome and decorated with precious stones and ivory and mother-of-pearl inlay: it is probably the work of Magnus Steger, of Venice, an artificer of the 17th century. The chitarrone, formerly used in Italian orchestras, was the largest form of lute—the present specimen is 6 ft. 4 in. in height—the long bass strings producing great resonance. In the same category is the spitz-harp, or double psaltery (17th century), which differs from the ordinary psaltery in having strings on both sides of the soundboard. On the left-hand side are the brass accompaniment-strings, and on the right hand the steel melody-strings. Mr. Galpin's spitz-harp has two sets of melody strings—one single, the other double. The soundboard is profusely painted with representations of birds, insects, flowers, and amorette, and the instrument was evidently made for a present to a young bride whose portrait appears on the side. Of the harp family special attention is called to an Irish clarsach, known as the 'Bunworth' harp, made by John Kelly in 1734.

Among the interesting specimens of keyboard instruments, the place of honour must be accorded to the Bible Regal, a small and portable organ, of which an illustration is given on the opposite page.

A reed-pipe instrument of penetrating and sustaining tone, four octaves in compass, the Bible Regal derives its name from its book-like appearance when enclosed in its case. The covers of the book form the bellows of the instrument: under the keyboard are the wind chest and the pipes, which are true organ pipes with 'beating' reeds, but very small. The keyboard can be folded up and packed under the bellows, and when the 'book covers'—hinged something like a draught board—are shut up, the instrument assumes the form of a big book. The inventory of the musical instruments belonging to Henry VIII. included thirteen pairs of single regals, and down to the year 1773 (the date of the death of Bernard Gates) there was at the English Court the office of 'tuner of the Regals in the King's household.' The regal

Vicarage did space permit—e.g., the collection of American-Indian instruments, described by Mr. Galpin in a paper read before the Musical Association in 1902, and the Chinese group (see illustration on p. 523). The latter includes many quaint and interesting instruments used in the Confucian temples: one of them is the Chu, shaped like a square tub, which starts the music of the religious ceremonies; while another called the Yu, in the form of a crouching tiger with a row of small spikes along its back, is rubbed quickly as a signal for the music to cease. There are here also specimens of the rare Hsuan or goose-egg whistle made of earthenware and dating from an unknown antiquity. Another devotional instrument is the Llama trumpet, which is a human thigh-bone covered with human skin! A remarkable



BIBLE REGAL. GERMAN. c. 1620.

is frequently mentioned by Elizabethan dramatists and even earlier—e.g., Richard Edwards, the reputed composer of 'In going to my lonely bed,' thus mentions it as a stage direction in his 'Damon and Pythias, acted in 1565; 'Here Pythias sings and the regals play'; also when Pythias is carried to prison 'the regals play a mourning song.'

Among the interesting and early-dated keyboard instruments with strings are a pentagonal spinet made by Marcus Jadra, 1552, and a clavichord by Innocento Tosi, of Genoa, 1605, in addition to a virginal by Andreas Ruckers (Antwerp, 1610), stated by the late Mr. Hipkins to be the earliest extant specimen of the great artificer's famous work and made in the year in which he was admitted to the Guild of St. Luke as a Master.

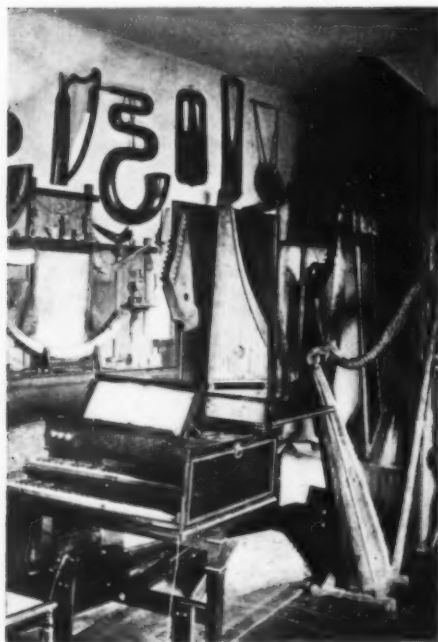
Much might be written about the curiosities in musical instruments within the walls of Hatfield

instrument from the North-west Provinces of India is called the nyastaranga. In this a thin skin is stretched over a small hole in a little cup mouth-piece, and when this is placed on the vibrating cords of the throat the sounds hummed by the performer are reproduced and intensified by the sympathetic vibration of the skin. Another name for the nyastaranga is the throat trumpet.

In one of the rooms stands the unique working-model of the Roman hydraulus or water organ, constructed by Mr. Galpin from representations found at Carthage and descriptions in ancient MSS. A detailed account of the instrument has been given by him in the *Reliquary* of July, 1904, and in a lecture delivered in London at the Exhibition of the Musicians' Company.

In the course of conversation Mr. Galpin tells us that his interest in musical instruments,

recognized and encouraged by his parents, began in his school days at Sherborne, when he tried to obtain a practical knowledge of the various wind instruments used in the school orchestra, his own special instrument being the clarinet and his second instrument the viola. Mr. J. R. Sterndale Bennett, son of Sir Sterndale Bennett, was at that



CORNER OF A MUSIC ROOM.  
SHOWING SERPENT (ON THE WALL), HARPS AND  
HARPSICHORD, ETC.

time conductor of the choir and orchestra, and it is to the excellent programmes of the school concerts that Mr. Galpin largely attributes his predilection for good music. His first real treasure, however, came to him at Cambridge in the form of a serpent, a terribly seductive thing to an undergraduate. It was here, too, at Trinity College that as librarian of the University Musical Society he came under the influence of Sir Charles Stanford, who composed for and dedicated to him the three Intermezzi for pianoforte and clarinet or violin (Op. 13). After taking his degree in the Classical Tripos he went as soon as possible to parochial work, and in his curacies in Norfolk and afterwards at St. Giles-in-the-Fields, London, he started and conducted a fife and drum band for the boys, a brass band for the young men, in which he played the alto slide trombone, and an Orchestral Society, for Mr. Galpin has always firmly believed in the excellent moral influence which music, well chosen and properly controlled, exercises over young people.

In his present parish of under 700 people, as Precentor of the Deanery Choral Festival, he not only devotes himself to the choir music of the

district and especially of his own church—in which he is ably supported by the organist, Mr. E. W. Worton—but he has an orchestra which at festivals accompanies the organ and enlivens the village concerts with Haydn's symphonies, Handel's concertos, and an occasional recorder quartet. In this way he endeavours to counteract the vulgar song-tunes which are imported into the village by 'holiday-makers from town,' and it is not uncommon to hear a theme of Haydn's or a strain of Mendelssohn's whistled by some village lad as he wends his way to work. The vicar realizes that from a purely musical point of view his efforts may never be successful, but the fact that through the winter months his parishioners are trying to perfect themselves in some classical composition and moulding their rougher natures to musical expression must, we believe, be useful and beneficial. As a member of the Technical Education Committee he has endeavoured to obtain from the county authorities the recognition of the study of orchestral instruments as a technical subject, but hitherto without success, although vocal music is allowed.



REBEC AND BOW.  
ITALIAN. 18TH CENTURY.

In regard to his collection, Mr. Galpin's aim has been to gather together representative instruments which shall illustrate not only the main types in

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use at the present time, but the earlier forms from which they were evolved. On this principle his museum is arranged; and as most of the specimens are in playing order, it affords much greater interest to practical musicians than the usual collection of highly-decorative but voiceless instruments. In his London curacy, for instance, his Bible Regal was used for hymn-singing at the Seven-Dials Mission; his contra-fagotto (of 1817) he has played in Haydn's 'Creation'; his serpent in Mendelssohn's 'St. Paul'; and the ophicleide in Mendelssohn's 'Elijah,' all original parts for these respective instruments. On the lines of his systematic classification was based the Crystal Palace Exhibition of Musical Instruments (1900), in which he took a prominent part, and in 1901 he was invited to America to arrange and describe the magnificent Crosby Brown Collection in the

with most of the public and private collections at home and abroad have placed his name among the writers in the new edition of Grove's Dictionary of Music and Musicians.

Lest, however, it should be thought that Mr. Galpin's tastes are wholly centred in this special hobby, it is due to him to mention that as a Fellow of the Linnean Society he is a keen field botanist, and has written a flora of his Norfolk parish; whilst as a member of the Council of the Essex Archaeological Society he has unearthed and published many records of the past which lay buried beneath the soil or hidden in the manuscript rooms of our great Museums.

DOTTED CROTCHET.

### THOMAS BRITTON.

THE MUSICAL SMALL-COAL MAN.

(1654?—1714.)

Tho' mean thy rank, yet in thy humble cell  
Did gentle Peace and Arts unpurchas'd dwell.  
Well pleased Apollo thither led his train,  
And Musick warbled in her sweetest strain:  
Cyllenius so, as Fables tell, and Jove  
Came willing guests to poor Philemon's grove.  
Let useless pomp behold, and blush to find  
So low a station, such a liberal mind.

JOHN HUGHES (1677-1720).

*Written under the print of Tom Britton, the musical small-coal man.*

Thomas Britton was born in Northamptonshire about the middle of the 17th century. This vague information has been supplemented by the statement that either at Higham Ferrers or Wellingborough, or thereabouts, the musical small-coal man first saw the light. All attempts to discover the actual place and date of his birth have failed.\* As a boy Britton made his way to London, and apprenticed himself for seven years to a vendor of small coal who carried on his business in St. John Street, Clerkenwell. This good man evidently regarded the Northamptonshire lad as a possible competitor in supplying the firegrates of the Clerkenwellers, as at the end of the apprenticeship he gave Thomas a small sum of money not to set up a rival coal-store. Britton then returned to his native county, not however without keeping an eye on Clerkenwell as a desirable coal distributing centre. It is said that when he had spent all his money he again turned his steps Londonwards, and hired a stable near his apprenticeship quarters where he started business on his own account.

At that time Clerkenwell was a more or less aristocratic quarter of the town. A document preserved in the British Museum (Sloane MS. 3928) contains a list of householders in Clerkenwell,

\*In this connection we are much indebted to Mr. J. E. Smith, organist of Rushden Parish Church, for having made local inquiries and searched parish registers, unfortunately without result.



THE REV. F. W. GALPIN, M.A., F.L.S.  
(Photograph by Mrs. F. W. Galpin.)

Metropolitan Museum of New York. In 1903 the Committee of the Stockholm Historical and Musical Museum asked his assistance in the preparation of their catalogue, and last year the Honorary Freedom of the Worshipful Company of Musicians was conferred on him in recognition of his services at the Tercentenary Exhibition. A large number of his instruments have appeared in book illustrations, for which purpose he is always willing to lend them, and they have been frequently used at concerts and lectures, given, not only by Mr. Galpin himself, but by Sir Frederick Bridge, the late Dr. E. J. Hopkins, and other well-known musicians. His interest in the evolution of musical instruments from primitive forms and his personal acquaintance

with the rents they paid, in the year 1677. Among the 'quality' who resided 'on the Greene' were :

Sir William Bowles, Bart	-	-	£20
Lady Povey	-	-	18
Lady Wright	-	-	40
Sir Richard Cheverton	-	-	45

'Thomas Brittain, small coalman' is recorded as living in St. John's Lane, the amount of his rent being £4 per annum. Mr. George Potter, the well-known antiquary of Highgate, has in his possession a 'deed of partition' referring to property in Clerkenwell, which he has very kindly placed at our disposal for the purpose of this biographical sketch. The 'deed of partition,' dated October 20, 1687, includes the message in 'St. John's Close fronting Clerkenwell Greene in the occupation of Thomas Brittan collyer.' (Thus we have already three different spellings of the name!) It is more than probable that this 'message' stood in what is now Aylesbury Street, at the north-east corner of Jerusalem Passage. For many years a public-house named 'The Bull's Head' occupied the site, but this, with a large number of surrounding houses, is about to be demolished by the London County Council as one of their beneficial clearances.

To return to Mr. Britton. He divided his stable into two portions, retaining the ground floor as a receptacle for his small-coal, and turning the upper part into a long room, access to which was gained by a staircase from outside the premises. In this upper-story the musical small-coal man started his celebrated concerts in the year 1678. Let us, before proceeding farther, learn what Edward Ward, author of 'The London Spy,' has to say about this remarkable enterprise. The following quotation from his 'A compleat and humorous account of the remarkable Clubs in the Cities of London and Westminster' (1745), speaks for itself in Ned Ward's amusing description of the musical doings at Britton's concert-room in Clerkenwell :

#### THE SMALL-COAL-MAN'S MUSICK CLUB.

This harmonious Society of Tickle-Fiddle-Gentlemen has been of long standing at the diminutive habitation of an honest Small-Coal-Man who happens to be a near neighbour to St. John of Jerusalem.

Britton never suffered the flatteries of his betters to lift him up above the care of his employment ; for though he always took delight to spend his leisure hours in the studies of a gentleman, yet he limited his industry to the trade he had been bred to ; and though he was master enough of musick to play his part tolerably well upon several instruments, yet he would not grow too proud, for the profitable tune of small-coal, or lay aside his sack till his day's work was over, to dance after a fiddle, having sense enough to consider that spare time and empty sound were the most agreeable concomitants, and that pleasure always ought to be postpon'd to business.

The room in which the concerts were held is described as having been 'very long and narrow, with a ceiling so low, that a tall man could but just stand upright in it'; and the staircase 'could scarce be ascended without crawling.' But we may let

Mr. Ward enlarge upon this circumscribed music-room in his own facetious descriptiveness :

Yet the hut wherein he dwells, which has long been honoured with such good company, looks without side as if some of his ancestors had happened to be executors to old snarling Diogenes, and that they had carefully transplanted the Athenian-Tub into Clerkenwell ; for his house is not much higher than a canary-pipe, and the window of his state-room but very little bigger than the bung-hole of a cask. Though, sometimes since for the more commodious entertainment of his Thursday's audience, he had taken a convenient room out of the next house that the company might not stew in summer-time like sweaty dancers at a buttock-ball, or like seamen's wives in a Gravesend tile-boat, when the fleet lies at Chatham.

But a worse use than he expected, happening to be made of the additional liberty he had given to the company, occasion'd him, for some reasons best known to himself, to reduce his Society to their primitive station, who, though they have lost something of their primitive glory, yet they constantly continue their Thursday's meeting, where any body that is willing to take a hearty sweat may have the pleasure of hearing many notable performances in the charming science of musick.

Ward concludes his account of Britton's concerts with some rhymes, of which the following may serve as a sample :

Upon Thursdays repair  
To my palace, and there  
Hobble up stair by stair ;  
But I pray ye take care  
That you break not your shins by a stumble :  
And without e'er a souse  
Paid to me or my spouse,  
Sit as still as a mouse  
At the top of my house,  
And then you shall hear how we fumble.

In 'his own little cell' at Clerkenwell Britton gave on every Thursday those remarkable concerts of vocal and instrumental music with which his name is so honourably associated. Started in 1678 as a musical club, these music-makings continued for nearly forty years. At first no charge was made for admission, but afterwards, it is said, Britton's patrons had to pay an annual subscription of 10s., and those who wished to partake of refreshments were supplied with coffee at 'a penny a dish.' Ralph Thoresby, the antiquary, however, records that the concerts were free in his time, as on June 5, 1712, his diary contains this entry :

In our way home called at Mr. Britton's, the noted small-coal man, where we heard a noble concert of music, vocal and instrumental, the best in town, which for many years past he has had weekly for his own entertainment, and of the gentry, &c., gratis, to which most foreigners of distinction, for the fancy of it, occasionally resort.

The performers at these weekly concerts included the most famous amateurs and professionals of the day. Sir Roger L'Estrange, the Tory journalist and pamphleteer, fostered, if he did not actually originate, the Club : as one of the best players of

the viol-da-gamba he would discourse sweet music on his instrument, and among the amateurs who joined in sweet consort were John Hughes, the poet, and Woolaston, the painter. And what shall be said in praise of the professionals who took part? Their names will be the best answer to that question: Banister played the violin, Dr. Pepusch presided at a virginal by Ruckers, thought to be the best in Europe, and George Frederick Handel, Esquire, then under thirty years of age, played the organ, a pedalless instrument of only five stops. Moreover, these concerts held above the coal store were society functions, even leaders of fashion like the beautiful Duchess of Queensberry being among the audience. We are told that Britton 'pricked very neatly and accurately' the music that was performed, and proof of this is furnished by a volume in the Bodleian Library, a transcript of Corelli's 'Twelve sonatas for four-stringed instruments,' which contains a note to the following effect:

These Lessons are in the hand writing of old Thomas Britton, the famous musical small-coal man, & used at his Assembly for many years.

A great collector of books, Britton formed a fine musical library and gathered together some valuable instruments. In his 'History of Music,' Hawkins prints the entire catalogue of the musical possessions of Britton, sold after the small-coal man's death. It is entitled:

A CATALOGUE of extraordinary musical instruments made by the most eminent workmen both at home and abroad. Also divers valuable compositions, ancient and modern, by the best masters in Europe; a great many of which are finely engrav'd, neatly bound, and the whole carefully preserv'd in admirable order; being the entire collection of MR. THOMAS BRITTON of Clerkenwell, small-coal man, lately deceased, who at his own charge kept up so excellent a consort forty odd years at his dwelling-house, that the best masters were at all times proud to exert themselves therein; and persons of the highest quality desirous of honouring his humble cottage with their presence and attention: but death having snatched away this most valuable man that ever enjoyed so harmonious a life in so low a station, his music books and instruments, for the benefit of his widow, are to be sold by auction on Monday, Tuesday, and Wednesday, the 6th, 7th, and 8th Decemb. at Mr. Ward's house in Red Bull-Yard, in Clerkenwell, near Mr. Britton's, where Catalogues are to be had gratis; also at most Music-shops about town. Conditions of sale as usual.

Britton's collection of instrumental music, 160 lots, is followed by vocal music, scores, and musical instruments, as hereunder subjoined:

#### INSTRUMENTAL MUSIC.

1. Two sets of books, one of three, and one of four parts, by divers authors.
2. Two sets of ditto in 4 parts by Jenkins, Lock, Lawes, &c.
3. Two sets ditto by Robert Smith, Brewer, and other authors.
4. Two sets ditto by Mr. Richard Cobb, and other authors.
5. Two Lira consorts by Loosemore, Wilson, &c.
6. Three sets of books by Baptist, &c.
7. Two sets ditto by old Mr. Banister, Akeroyd, &c.
8. Two sets of books by Mr. Paisible, Grabu, &c.
9. Three ditto, two by Mr. Courteville and one by Mr. Banister.
10. Two ditto, 4 parts, by Chr. Simpson and Mr. Wilson.
11. Two ditto, Jenkins's Pearl consort and Dr. Rogers.
12. Two ditto of Lira consorts by Jenkins and Wilson.
13. Three ditto by Jenkins, Simpson, and Cuts.
14. Nicola's 1st, 2nd, 3d, and 4th books, original plates, with second trebles and tenors.
15. Three sets of three parts by Dr. Gibbons and other authors.
16. Two ditto of four parts by Mr. Eccles, Mr. Courteville, and Dr. Coleman.
17. Three printed operas by Vitali, Grossi, and one by divers authors, Italian.
18. Two sets in three parts by Jenkins, Mr. Paisible, &c.
19. Four sets ditto by Vitali, &c.
20. Corelli's Opera Quarta, and Ravenscroft's Ayres.
21. 25 Sonatas by Corelli, Bassani, &c., Italian writing.
22. Ditto.
23. 16 Concertos by Carlo Catrillio, Carlo Ambrosio, Corelli ditto.
24. 25 Sonatas by Melani, Bassani, Ambrosio, &c.
25. Mr. H. Purcell's musick in Dioclesian with trumpets, Mr. Finger. 9 books with ditto.
26. Trumpet pieces in 4 and 5 parts by Dr. Pepusch, &c.
27. Two sets of books of ayres by Mr. Eccles, Barret, Bassani, Gabrielli.
28. Desnier's Overtures, Ayres, &c. engraved and neatly bound, another set by divers.
29. Fantasies, &c. by Ferabosco, &c.
30. Ayres in 2, 3, and 4 parts by Lenton, Tollet, Jenkins, &c.
31. 13 Sonatas of 2, 3, and 4 parts by Corelli, Italian writing.
32. Five books of Pavans, Ayres, &c. neatly bound.
33. Four sets of Ayres of 3 and 4 parts by Jenkins, &c.
34. Three sets of Lira books by Wilson and Simpson.
35. Two sets of books by Mr. Jenkins in 3 parts.
36. Three sets ditto by Vitali, R. Smith, &c. 3 parts.
37. Three sets ditto by Mr. Courteville, Finger, Grabu, &c. 4 parts.
38. Six sets ditto by Mr. H. Purcell, Mr. Paisible, Mr. Demoivre, &c. Duos for flutes and violins.
39. Three sets ditto by Sign. Baptist, Lock, &c. 3 parts.
40. One set ditto of Gillier of his last and best works.
41. 12 Sonatas by Batt. Gigli for the marriage of the Duke of Tuscany.
42. Simpson's Division Violist in English, neatly bound.
43. Simpson's ditto in English and Latin, ditto.
44. Three sets by Orl. Gibbons, Mons. la Voies, and Lock, 3 parts.
45. Six sets of books of Redding's Lira, 2 violins, &c. and divers authors.
46. A set of Sonatas in three parts with two basses.
47. Mr. Sherard's Opera prima on the best large paper, and finely bound and lettered.
48. A set of Grabu in 5 parts, and a set of Vitali in 6 parts.
49. Two sets of Sonatas by Carlo Manelli and Cav. Tarq. Merula.
50. Three sets by Vitali, Uccellini, and Adson, printed in 5 parts.
51. 17 Sonatas by Mr. Finger, two of them with a high violin.
52. Canzonette for 3 and 4 voices, with a harpsichord and lute part.
53. Mace's Musick's Monument.
54. 12 Sonatas by Fiorenzo à Kempis for a violin, and viol da gamba and bass.
55. A set of Sonatas by Baltzar for a lyra violin, treble violin, and bass.
56. 2 sets ditto by Coperario, Lupo, Dr. Gibbons, &c. and Fancies, 3 parts, also a set by Baptist.
57. 2 sets ditto by Vitali, and 1 set by Hernel, 3 parts.
58. 12 Sonatas by Mr. Novel [? Novelli], finely engraved and on good paper.
59. 2 sets of fancies of 3 and 4 parts by Ferabosco, Lupo, and other excellent authors.
60. Mr. Finger's printed Sonatas, 2 first violins and 2 basses.
61. 3 sets ditto by Vitali, Opera 14, and Lock, &c.
62. The opera of Isis, and a set of 5 parts by several authors.

63. A collection of many divisions, &c., by Baltzar, Mell, &c.
64. Concertos by P. Romolo and Nicola [? Nicolai].
65. Overtures and tunes, 4 parts, by Mr. Paisible, Mr. Courteville, &c.
66. 3 sets of ditto and fancies by Jenkins, Gibbons.
67. 12 Solos by Torelli for a violin and bass, and 10 Solos by Corelli.
68. 16 Solos by Corelli, Dr. Croft, &c. some for flutes and some for violins.
69. 4 sets by Lock, and Young's Sonatas, Farmer's Ayres, &c.
70. 18 Sonatas by Dr. Pepusch, Carlo Ruggiero.
71. 3 sets of books of Sonatas by divers authors.
72. Krieger's 12 Sonatas.
73. 3 sets of Sonatas, and one set by Lawes, 5 and 6 parts, and 2 sets by Birchenshaw.
74. 4 sets of Sonatas and Ayres by divers authors.
75. Caldara's 1st and 2d operas.
76. Mr. H. Purcell's 2 operas of Sonatas, and Bassani's opera 5ta printed.
77. Bassani's opera quinta, and a set of sonatas.
78. 4 sets of books for 2 violins by Finger, Courteville, &c.
79. Merula and Bleyer's sonatas, 3 parts.
80. Grassi's sonatas of 3, 4, and 5 parts.
81. Walter's Solos finely engrav'd and neatly bound.
82. Mr. H. Purcell's Overtures and Ayres in his Operas, Tragedies, and Comedies, 8 books, printed in Holland.
83. Ditto fairly printed here.
84. Bassani's best Sonatas well wrote.
85. A large and good collection of Ayres in 3 and 4 parts, by the best modern masters.
86. Nicolini Cosmi's [? Cosimi's] solo book neatly bound.
87. Corelli's solo book, Dutch print.
88. Ditto.
89. Senallio's [? Senallie's] Solos finely engrav'd.
90. Danrieu's [? Dandrieu's] Solos ditto.
91. Biber's Sonatas, 5 parts.
92. Lock's Fancies, 4 parts: Cobb's 3 parts, Vitali 3 parts, &c.
93. 6 Concertos for trumpets, hautboys, and Mr. Eccles's Coronation of Q. Anne.
94. Hely's Sonatas for 3 viols, and ditto by several authors.
- 95 to 97. Corelli's Opera terza finely wrote.
98. Corelli opera terza in sheets.
99. Corelli Opera prima.
100. Playhouse tunes of 3 and 4 parts.
101. 12 Concertos and Sonatas, 10 of them by Dr. Pepusch.
102. 12 Concerts by Dr. Pepusch, young Mr. Babel, Vivaldi.
103. Albinoni's Concertos, Dutch print.
104. Biber's Solo Book finely engrav'd.
105. A curious collection of Concertos by Dr. Pepusch, &c.
106. Mr. Corbet's 3d and 4th Operas, Mr. Williams's 6 Sonatas, and Mr. Finger's 9 Sonatas.
107. Mr. Keller's Sonatas for Trumpets, Flutes, Hautboys, &c. Dutch print.
108. Pez Opera prima engrav'd in Holland.
109. 3 sets of books in 3 parts.
110. 9 sets ditto of tunes.
111. 7 sets ditto for 4, 5, 6, 7, 8, and 10 instruments.
112. 5 sets ditto for violins, lyra viols, with basses by Jenkins.
- 113 to 115. 6 sets ditto of 2 and 3 parts.
116. Lawes's Royal Consort, Jenkins, Simpson, &c. 4 parts.
- 117 to 120. Sets of books viz. Jenkins's Pearl Consort, and most by him, and other in 3 and 4 parts.
- 121 to 124. Sets of books of fancies, &c. 2 and 3 parts by Jenkins, &c.
125. 8 sets ditto of lyra pieces, most by Jenkins, in 2, 3, 4, and 5 parts.
126. 5 sets ditto of 3 parts, most by Jenkins.
127. 6 sets ditto for the organ by Bird, Bull, Gibbons, &c.
128. A great collection of divisions on grounds.
129. 6 sets of Duos by Veracini and other authors.
130. 9 books of instructions for the Psalmody, Flute, and Mock-trumpet.
131. 15 ditto for the Lute, Guitar, Citharen, &c.
132. 2 sets by Becker, Rosenmüller, in 2, 3, 4, and 5 parts.
133. 5 sets for 2 viols and violins by Jenkins, Simpson, &c.
134. 8 sets for Lyra viols and other instruments by Jenkins, &c.
135. Bononcini's Ayres, and a great collection with them.
136. 5 sets Pavans, Fancies, &c. by Jenkins, Mico &c. in 4 and 5 parts.
137. 5 books of instructions and lessons for the harpsichord.
138. 2 sets of books of Concertos &c. by Dr. Pepusch, &c.
139. 8 Concertos, Italian writing, for Trumpets, &c., divers authors.
140. 2 sets for three lyra viols, and one set for a lyra viol, violin and bass, Jenkins.
141. Des Cartes, Butler, Bath [? Bathe] &c. 6 books of the theory of Musick.
142. Cazzati's Sonatas and pieces for lyra viols, and Sonatas, Ayres, &c.
143. Sonatas for 3 flutes, and several Solos and Sonatas for flutes and violins, Dr. Pepusch, &c.
144. Country dances with the basses, and other books.
145. 2 books finely bound, mostly plain paper.
146. Several excellent Sonatas, with a great parcel of other books.
147. Romolo's 2 Choirs in 6 books, Uccellini and Becker's Sonatas.
148. Corelli's first, second, and third operas printed.
149. Plain paper of several sizes.
150. 3 sets of books, most plain paper.
151. 12 Sonatas by an unknown author.
152. Morley's Introduction.
153. Ditto.
154. Lawes's Treasury of Music.
155. Butler's Principles of Music.
156. 6 books full of Opera Overtures, Sonatas, &c. of the best authors.
157. 6 books of Trumpet Sonatas and Tunes for 2 flutes and 2 hautboys.
158. 6 books Overture of Hercules, and a Concerto of Corelli.
159. 5 books of Morgan's best Overtures, Cíbels, and tunes, and some by Mr. Clark.
160. Simpson's Months and Seasons; a bundle of cases for books; odd books and papers.

## VOCAL MUSICK.

1. Divine Companion, Canons, Catches, Godeaus French Psalms, &c.
2. Nine books of the theory of music by divers authors.
3. The first and second sets of Madrigals of that excellent author John Wilbye.
4. The Gentleman's Journal for almost three years, with songs at the end.
5. 3 Different Catch Books by Mr. Purcell and the best masters.
6. Anthems in 4, 5, and 6 parts in English and Latin, in 6 books neatly bound.
7. The Treasury of Musick in 5 books, by H. Purcell, &c., neatly bound.
8. Orpheus Britannicus, the 2 volumes in one book, well bound.
9. Several little books of Songs.
10. Orpheus Britannicus, the first book, with new additions.
11. Amphion Angelicus [Anglicus] by Dr. Blow, for 1, 2, 3, and 4 voices, to a thorow bass.
12. The opera Pyrrhus and Demetrius [? by A. Scarlatti, or G. F. Tosi] with the Symphonies.
13. The opera of Antiochus [? by Carpani, or Gasparini] with the Symphonies.
14. The opera of Hydaspes [? by Fr. Mancini, London, 1710] with the Symphonies.
15. A great collection of ancient and modern songs, some by Bassani, &c.
16. Bassani's Motetts, Opera 8 with Symphonies.
17. Ditto Opera 13.
18. Pietro Reggio's Song book.
19. The operas of Camilla [? by M. A. Bononcini] and Thomyris [? by G. B. Bononcini] with Symphonies.
20. Several Catch-books.
21. The opera of Clotilda [? Clotilde, by Fr. Conti, London, 1709] with Symphonies.
22. The opera of Almahide ditto.
23. Dr. Pepusch's Cantatas.
- 24 & 25. A great collection of Song-books by divers authors.
26. Services and anthems by Tallis, Bird, Gibbons, &c., the part for the organ.
27. The 2 Harmonia Sacras by Mr. H. Purcell.



28. A very large collection of sheet songs.
29. A collection of song books.
30. Nine song books by divers authors.
31. Bird's Psalms in 5 parts, and Lawes's Psalms in 3 parts, and 9 Canons of 3 and 4.
32. Several divine pieces in 3 and 4 parts, and Child's Psalms.
33. Seven song-books, &c.
34. One set of 2 and 3 voices: and one set for 5 voices by Dr. Gibbons.
35. 2 sets of books for 2, 3, 4, and 5 voices, by Dumont, Jones, &c.
36. Six sets of books, most of Dowland, for many parts.
37. 5 books of Playford's Psalms in 4 parts, folio, proper for a shopkeeper.
38. An old book finely wrote of Latin church musick.
39. Several books and sets of songs.
40. Lawes's Psalms, and several ditto.
41. Four new Psalm books.
42. 2 Harmonia Sacras, first part.

## SCORES.

1. Mr. Jenkins, Dr. Gibbons, and another author, 3 books.
2. Mr. Purcell's Cecilia, Lock's opera of Psyche, and 15 sheets.
3. By Baptist Lully, Lock, Smith, &c.
4. Songs for 2 and 3 voices by Dr. Wilson.
5. Albion and Albanus by Mr. Grabu.
6. Mr. Purcell's Te Deum and Jubilate.
7. Mr. Purcell's opera of Dioclesian.
8. Ditto.
9. A large book of Sonatas.
10. A noble book by Gasparini and the best Italian authors, 168 folios.
11. Ditto by Melani and the best Italian authors, 166 folios.

## INSTRUMENTS.

1. A fine Guitarr in a case.
2. A good Dulcimer.
3. Five instruments in the shape of fish.
4. A curious ivory Kitt and bow in a case.
5. A good Violin by Ditton.
6. Another very good one.
7. One said to be a Cremona.
8. An extraordinary Rayman.
9. Ditto.
10. Ditto.
11. Ditto.
12. One very beautiful one by Claude, Pierray of Paris, as good as a Cremona.
13. One ditto.
14. Another very good one.
15. Another ditto.
16. A very good one for a high violin.
17. Another ditto.
18. An excellent tenor.
19. Another ditto by Mr. Lewis.
20. A fine viol by Mr. Baker, of Oxford.
21. Another excellent one, bellied by Mr. Norman.
22. Another, said to be the neatest that Jay ever made.
23. A fine bass violin, new neck'd and bellied by Mr. Norman.
24. Another rare good one by Mr. Lewis.
25. A good harpsichord by Philip Jones.
26. A Ruckers Virginal, thought to be the best in Europe.
27. An Organ of five stops, exactly consort pitch, fit for a room, and with some adornments may serve for any chapel, being a very good one.

N.B. There is not one book or instrument here mentioned that was not his own: and as it will be the best sale that hath been made in its kind, so it shall be the fairest. All persons that are strangers to pay 5s. in the pound for what they buy, and to take away all by Friday night following.

There are a great many books that Mr. Britton had collected in most parts of learning, the whole consisting of 14 or 1500 books, which will shortly be sold at his late dwelling-house. But the manner and method of sale is not yet concluded on.

Thomas Britton's non-business interests were by no means restricted to music. He formed the acquaintance of one of his neighbours, Dr. Theophilus Garencières, physician to the French Ambassador. To quote from Hearne: 'He [Britton, through his acquaintance with the French doctor] became an excellent chymist, and, perhaps, he performed such things in that profession as had never been done before, with little cost and charge, by the help of a moving laboratory, that was contrived and built by himself, which was much admired by all of that Faculty, that happened to see it, inasmuch that a gentleman of Wales was so much taken with it, that he was at the expense of carrying him down to that country, on purpose to build him such another, which Tom performed to the gentleman's very great satisfaction, and for the same he received of him a very handsome and generous gratuity.'

This 'extraordinary and very valuable man' turned his attention to the occult sciences, evidence of which is furnished by the large collection of books relating thereto that he acquired. No less remarkable for a man in such humble circumstances was his passionate love of literature. An ardent bibliomaniac, his book-collecting zeal brought him into friendly relations with Harley, Earl of Oxford, the Duke of Devonshire, and the Earls of Pembroke, Winchelsea, and Sunderland. On Saturday afternoons in winter these noblemen formed a party of book-hunters who scoured the city for literary treasure-trove, often being accompanied by another noble man—truly 'a companion of gentlemen'—in the person of Thomas Britton. Attired in his blue linen smock, the small-coal man doubtless acted as cicerone to those peers of the realm, and at the same time enriched his own collection. Concerning this, Ward says:

The better to demonstrate his love of ingenuity, he has made a very good collection, to his great expence, of antient and modern musick by the best masters, and, some years since picked up in his walks a very handsome library, which not long since was publicly disposed of to a considerable advantage, and has now by him a great many curiosities that by persons of judgment are esteemed valuable.

The extraordinary extent and variety of Britton's library may be judged from *two* different sale-catalogues, copies of which are preserved at the British Museum. The first, a quarto of forty pages and of the year 1694, is entitled:

The Library of MR. THO. BRITTON small coalman, Being a curious collection of books in Divinity, History, Physick and Chemistry, in all volumes.

Also an extensive collection of Manuscripts in Latin and English.

Will be sold by auction at Toms Coffee-House, adjoining to Ludgate, on Thursday the 1st of November [1694] at three in the afternoon by JOHN BULLORD.

The *London Gazette*, No. 3026 (November 8 to 12, 1694) contains this advertisement relating to the closing day of the sale:

At Tom's Coffee-House adjoining to Ludgate, at 3 this after Noon, will be sold by Auction the Curious Collection of Manuscripts in Divinity, History, Chymistry, Physick, and Magick, &c. in Lat. and Eng. in all Volumes; as also the Books of Cuts and loose Prints by the best Masters, being the last part of the Library of Mr. Tho. Britton, Small-coal man.

The catalogue contains 1,218 lots, the books covering a wide range of subjects, divinity not being absent, in addition to a large number of tracts and 146 'bundles of pamphlets,' and concluding with 'books of cuts and a collection of prints by the best masters.'

Whether Britton sold all his books at that time (1694) and then began collecting again, or retained a nucleus for forming another library, is uncertain; anyhow, after his death another sale, quite distinct from his *musical* books, took place. The catalogue, consisting of thirty closely printed pages, is entitled:

The Library of MR. THOMAS BRITTON small-coal man deceas'd.

Who at his own charge kept up a Consort of Musick above 40 years, in his little cottage.

Being a curious collection of very ancient and uncommon books, in Divinity, History, Physick, Chymistry, Magick, &c., in all volumes.

Also a collection of MSS. chiefly on vellum.

Sold by auction at Paul's Coffeehouse the West End of St. Paul's on Monday 24 January, 1714, by Thomas Ballard, Bookseller, at the *Rising Sun* in Little Britain, where catalogues may be had, also . . . at his [Britton's] late dwelling-cottage near Clerkenwell.

Here we find 1,036 lots, in addition to books of maps, fifty lots of pamphlets, twenty three MSS. and 'several more, not mention'd'! The collection known as the 'Somers Tracts' is said to have been formed by him and sold to Lord Somers for over £500, and Sir Hans Sloane was a large purchaser at the sale of the library.

Throughout his life Britton remained the same modest, humble person befitting the station whereunto he had been called, and he continued to sell small-coal in the streets of London. His intimacy with so many persons of high rank and the nature of the 'quality' who attended his Thursday concerts gave rise to all sorts of rumours concerning him: he was suspected of being a magician, an atheist, a Jesuit, and a presbyterian! Away with all such insinuations. Thomas Britton was an honest, cultured working man, one of whom any country might be proud; as has been said, he was 'much admired both by the gentry, even of those of the best quality, and by all others of the more inferior rank that had any manner of regard for probity, ingenuity, diligence and humility.'

His death was brought about in a brutal manner. A Mr. Robe, a Middlesex magistrate, brought, unknown to Britton, to one of the Thursday concerts a clever ventriloquist—'one of those men that speak as it were from their bellies,' says the *Harmonicon*—named Samuel Honeyman, a blacksmith. Known as 'the talking smith,' it is said that 'the pranks played by this man, if collected, would fill a volume.' With the knowledge that Britton was superstitious, Honeyman said to him in an assumed voice that unless he at once fell down on his knees and repeated the Lord's Prayer he would die within a few hours. Greatly terrified at this as it seemed to him supernatural command, the musical small-coal man at once did as he was told; but the fright killed him, he took to his bed and actually died within a few days. The exact date of his death is

unknown, but it must have been in the latter days of September, 1714. The *British Mercury* of September 29 to October 6, 1714, thus records the event:

Last Friday Mr. Thomas Britton, the famous Musical Small-Coal-Man, was bury'd, who was universally known to all Lovers of Musick, of what Quality soever; and who had for 46 Years kept a Consort once a Week at his own House, and at his own Expence, purely for the Entertainment of his Friends and his own Satisfaction. He has left behind him a very valuable Library of Musick and other books of Literature, besides a considerable Collection of the choicest Musical Instruments.

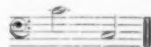
His remains were interred in the old church of St. James's, Clerkenwell—not the present building, consecrated in 1792—the entry in the burial register reading:

1714.

Thomas Britton was buried in the vault the 1st day of October.

As showing the great respect in which he was held his funeral was attended by a very large concourse of people. No stone or other memorial exists of this remarkable man of Clerkenwell, and it would seem most fitting that a brass tablet to his memory should be placed in the church of the parish in which he lived and died.

Britton is described as short and stout in person and of 'an honest, ingenuous countenance.' His portrait, which forms the portrait supplement to this biographical sketch, is photographed from the original oil-painting in the National Portrait Gallery. One of two painted by Woolaston, it represents the musical small-coal man wearing a grey suit or smock and a black hat, holding his coal-measure in his hand. The circumstance attending the painting of this portrait is too interesting not to be related in full, from information supplied by Woolaston himself. Britton had been out on his rounds in the city one morning, and 'having nearly emptied his coal-sack in a shorter time than he expected, had a mind to see his friend Mr. Woolaston. But having always been used to consider himself in two capacities—viz., as one who subsisted by a very mean occupation, and as a companion for persons in a station of life above him, he could not, drest as he then was, make a visit. He, therefore, on his way home, varied his usual round, and, passing through Warwick Lane [a turning off Newgate Street], determined to cry small-coal so near to Mr. Woolaston's door, as to stand a chance of being invited in by him. Accordingly he had no sooner turned into Warwick Court and cried small coal in his usual tones:



Small coal.

than Woolaston, who had never heard him there before, flung up the window and beckoned him in.' After some conversation the artist expressed a desire to paint a portrait of his visitor, and as the small-coal man 'modestly yielded to this request,' the result was the picture which is now the property of the nation.

F. G. E.

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**In Memoriam**  
**ROBERT SCHUMANN.**

Fifty years have come and gone since Robert Alexander Schumann was called from earth by the great reaper whose name is death. The event—it cannot be called sad—calmed a genius mind that for two years previously had been clouded with mental affliction. Let gladness be the note to-day for the life of the master—a life which so enriched the art of music as to merit him a foremost place among the greatest of tone-poets. One has only to think of his pianoforte concerto, his symphonies, his chamber music, his pianoforte compositions, and his songs—to name those of his works that are best known—in order to look up to Schumann as a mighty master of music, and to regard him as a creative artist richly endowed with the rare attributes of melody and poetic grace.

In recalling the circumstances attending the master's death one cannot refrain from alluding to the tender devotion of his gifted wife who, during the last months of her husband's fatal illness, was paying her first visit to England, when she introduced the famous Pianoforte concerto and played at many

concerts during a period of intense anxiety. No less touching is the recollection of the warm-hearted friendship of Joachim and Brahms during the closing years of the life of one so dear to them. It was at Endenich, near Bonn, that Schumann drew his last breath on July 29, 1856. Through the courtesy of Dr. von der Helm, the present proprietor of the Privat Heil und Pflege Anstalt at Endenich, we are enabled to give a view of the house in which Schumann passed the last two years of his life, his rooms being those in the uppermost floor of the extreme left-hand side of the building. His remains were followed to their final resting-place—the beautiful cemetery at Bonn—by Joachim and Brahms, the latter placing, on behalf of Clara Schumann, the only wreath on the coffin.

Carlyle says, 'Great men taken up in any way are profitable company. We cannot look upon a great man without learning something by him.' In the spirit of these words has this *In Memoriam* been written of a great man who bore the honoured name of Robert Schumann.



THE HOUSE AT ENDENICH, NEAR BONN, IN WHICH SCHUMANN DIED, AND AS IT WAS IN 1856.

HIS ROOMS WERE ON THE UPPER FLOOR, INDICATED BY THE TWO WINDOWS ON THE LEFT-HAND SIDE OF THE MAIN BUILDING.

(From a lithograph kindly lent by Dr. von der Helm, of Endenich.)

# CATHEDRALS AND CHURCHES IN NORTHERN FRANCE.\*

The ecclesiastical enthusiasm and descriptive gifts of Mr. T. Francis Bumpus are further shown in this attractive volume on the cathedrals and churches in Northern France. In *THE MUSICAL TIMES* of October, 1903, extracts were given from an interesting



WEST FRONT, ST. GATIEN, TOURS.

(From *'Summer holidays among the glories of Northern France: her cathedrals and churches.'* By T. Francis Bumpus.)

book by him on *'Cathedrals in Northern Germany,'* and no less pleasure attends a similar process in regard to the outcome of the author's summer holidays across the Channel. As in his other literary productions, the book before us deals mainly with the architecture of the stately edifices therein so graphically described, but here and there the author touches on musical matters connected with the various services at which he was present. He tells us that on one morning at Notre-Dame, Paris:

Thomas of Celano's world-famed Sequence is sung to its original setting, though certain verses, notably *'Quantus tremor est futurum,'* *'Mors stupebit et natura,'* *'Rex tremendæ majestatis'* and *'Confutatis maledictis'* are taken, with an effect perfectly thrilling, *en faux bourdon*, that is to say, with harmony added to the plain-song in a manner corresponding, I suppose, to Tallis's exquisite embroidering of the plain-tune versicles and responses as set forth in the first Service Book of Edward VI.

\* *'Summer holidays among the glories of Northern France, her cathedrals and churches.'* By T. Francis Bumpus. (London: E. T. W. Dennis & Sons, Ltd.)

At Tours Cathedral the organ rebelled, probably as a protest against being played upon by a priest. Mr. Bumpus says:

An ecclesiastic plays the organ, which behaves itself very well until the Offertorium, when, upon the performer essaying a very elaborate piece in honour of the occasion, it becomes intractable, causing the poor curé to get crimson of visage and to cast sundry agonised glances across the choir at the biretta'd canons. But these dignitaries seem quite unmoved, sitting in their stalls with closed eyes and folded hands, affecting to take no notice whatever of the matter. Not so sundry of the choirboys, whose faces give tokens of risibility.

It may not be generally known that cooks are honoured with a patron saint. Here is the information:

I once had the good fortune to be present in Amiens Cathedral during a late week-night service. It was July 29, and the festival of St. Martha, the patron saint of cooks, a large body of whom were present, and accommodated with chairs in the choir between the two rows of celebrated carved stalls. Anything more impressive in a Continental church than this service I do not remember, the ritual being most magnificent and carried out with that pomp for which Amiens has always been celebrated.



THE CHOIR, BAYEUX CATHEDRAL.

(From *'Summer holidays among the glories of Northern France: her cathedrals and churches.'* By T. Francis Bumpus.)

The cathedral of Bourges is one of the most majestic in France, among its chief claims to distinction being 'the five great western portals which, viewed by themselves, are truly noble.'

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Here the holiday-maker was impressed with the music and commends the organist :

The music was that as set in the 'Pároissien' for a 'messe des doubles ordinaires'—the 'Missa de Angelis' so familiar to us at home. Between each *Kyrie*, instead of executing an elaborate fantasia totally foreign to the solemnity of this portion of the Office, the organist at the west end very judiciously took up the plain-song strain and improvised upon it without losing sight of its severe character.

At the church of St. Étienne, Auxerre :

The glorious old hymns, *O Salutaris Hostia* and *Tantum ergo*, are sung to the accompaniment of a trombone, the successor of the 'serpent.'

In describing a procession round the church of St. Étienne, at Beauvais, Mr. Bumpus refers to the effect of a 'good swinging tune' :

Various pieces of music were sung during the lengthy perambulation of the church : now a short metrical Litany ; anon a hymn to a good swinging Gallican tune—none of that lugubrious moaning and groaning of Gregorians, to which I had so frequently been a martyr in Norman church processions, being indulged in on this occasion ; next a Psalm to a very melodious Roman chant ; and lastly the *Miserere* to the same elongated form of the Second Tone—the *Tenis Tristis*—I had heard in St. Pierre at Caen.

Benediction brought this impressive function to a close ; and then after a brilliant *sortie* on the organ, during which chairs were being put back in their places by the parochial Mr. Sownds and Mrs. Miff with, I thought, a good deal of unnecessary noise, I walked back in high good humour with all I had seen and heard to my hotel, from whose windows the polygonal apex of the structure I had just quitted appeared silhouetted with delightful effect against a sky from which the last flush of sunset had barely faded.

Information on the position of organs in continental churches is thus given :

The cathedral of Auxerre possesses two organs, the great one occupying a somewhat anomalous position in the south-west angle of the south transept. For the benefit of those who are unacquainted with the working of a great Continental church, it may be interesting to state that in nearly every one of large dimensions there are two organs—a large one for the Voluntaries and *sorties* ; for the interludes played between the Psalms, verses of the Gospel Canticles, and Office Hymns ; and for processions ; another in the choir to accompany the Plain Chant. The usual place for the great organ is at the west end, as at St. Omer, Dieppe, Rouen (Cathedral, St. Ouen, and St. Maclou), Amiens, Paris, Troyes, Coutances and Bayeux ; and in most instances the cases are very richly carved. In several great churches, however, it is to be found nearer the choir, as at Eu, Laon, Tours, and Rheims, where it occupies the transept ; Chartres, Metz and Strasburg, where it hangs above the nave arches with grand effect ; and Bruges, where in more than one church it stands upon the choir screen in a very dignified and English fashion.

Mr. Bumpus has an exceedingly pleasant way of imparting knowledge on architectural and ecclesiastical matters, and a genial note sounds throughout the whole of his descriptive letterpress. His 'Glories of Northern France,' which is profusely and excellently illustrated, would make an appropriate gift-book : it is one that may be read with advantage and enjoyment.

'There is nothing in the world more sympathizing, more humanizing, than music, and I think the more we English women and English men can do to encourage and show our appreciation of music the better for the country.'—*H.R.H. The Duke of Cornwall.*

## Occasional Notes.

*'I got into a musical set [at Cambridge] . . . From associating with these men, and hearing them play, I acquired a strong taste for music, and used very often to time my walks so as to hear on week days the anthem in King's College Chapel. This gave me intense pleasure, so that my backbone would sometimes shiver. I am sure that there was no affectation or mere imitation in this taste, for I used generally to go by myself to King's College, and I sometimes hired the chorister boys to sing in my rooms. Nevertheless I am so utterly destitute of an ear, that I cannot perceive a discord, or keep time and hum a tune correctly ; and it is a mystery how I could possibly have derived pleasure from music.'*

CHARLES DARWIN.

At the annual meeting of the Associated Board of the Royal Academy of Music and the Royal College of Music, held at Marlborough House on July 9, the Prince of Wales (President of the Board) said :

I should like to take this opportunity of quoting and emphasizing the following remarks made by the King when, as Prince of Wales, he presided at the annual meeting of the Associated Board in the year 1893 : 'It is also a great satisfaction to learn that the high-class work of the Board is becoming more and more widely known and appreciated. I feel confident that it cannot fail both to improve the average standard of teaching, and enable parents to make sure that their children are receiving a careful musical training. I might here take the advantage of remarking on the extraordinary popularity of examinations, or rather of certificates, without reference to their quality, and the consequent growth of self-constituted and irresponsible examining bodies. It is a matter to be much deprecated, and is not quite fair to parents, their children, or the teachers, for the value of certificates depends entirely on the standard of merit enforced, and on the ability of those who have to ascertain whether that standard has been reached.' The fact of having the most eminent representatives of musical teaching on the Board is the best guarantee of the worth of the certificates.

Music was recognized in the disposal of the King's birthday honours in the baronetcy conferred upon Mr. Edgar Speyer, and the knighthood bestowed on Mr. Charles H. Brett. The former is well known as chairman of the Queen's Hall Orchestra, and the latter bears an honoured name in musical circles in Belfast. Congratulations to Sir Edgar Speyer, Bart., and to Sir Charles Brett.

A recent issue of the *Frankfurter Zeitung* contained some interesting 'Reminiscences of a Musician' by Prof. Sigismund Bachrich, of Vienna, especially his account of Wagner's appearance in the Austrian capital for the purpose of introducing some concert arrangements of fragments from the 'Ring of the Nibelung.' Prof. Bachrich wrote :

At the first rehearsal Wagner was enthusiastically greeted by us, the members of the Court-opera orchestra. He thanked us with a friendly smile, but begged to be excused for keeping us waiting for a few moments. Thereupon he took off his hat and winter overcoat ; then a second coat, and stood before us in his shirt-sleeves. Then his manservant wound a long silken



handkerchief round his throat; next he slipped into a thickly wadded velvet jacket, placed a broad velvet barret upon his head, and finally let his servant pull a pair of big felt shoes over his boots. In this attire, and in an evidently 'comfortable' mood, he mounted the conductor's rostrum. I will not stop to describe the rehearsal in detail, but must mention one peculiarity. When Wagner wished to sing a phrase to one of the players, he rarely hit the first note correctly. Generally he sang a fourth too low, or a third too high, though after some attempts he found the right one.

After each piece (at the concert) he seemed thoroughly exhausted and breathed heavily. I sat in the closest proximity to him, and as he required some rest, I offered him my chair, which he gratefully accepted. During the pauses between the pieces I stood at his side, and thus it came to pass that he addressed his frequent, spontaneous remarks to me. After the 'Feuerzauber' excerpt the applause would not cease. He sat on my chair and for a long time could not be induced to rise and acknowledge the plaudits of the public. He glanced steadfastly towards the Directors' box, where Frau Cosima sat, and contentedly smiling he said to me softly, in his Saxon dialect: 'Ach nee! was wird Muttern dazu sagen!' ('Oh my! what will mummy say to this!'). These words touched me deeply, yet I pressed the master to show himself once more to the people. The Viennese were evidently quite possessed with the desire to hear Wagner speak. After each piece they roared, and at last he had to advance to the front of the podium and really say something. He stood at my side, and when he realized what the audience desired, he remarked crossly: 'What will be the use of this talking; we really can't spare the time for it.' All the same, I observed how his eyes seemed restlessly to seek for a subject. The room was getting darker and darker. Suddenly flashes of lightning appeared, and loud thunder claps were heard—Wagner had found his 'motive' for a speech. He advanced and said: 'My very esteemed friends! accept my most deeply felt thanks for the great favour with which you greet my work. It gives me courage and hope for the success of my great life task. Now hark ye with me how even the heavens concern themselves with it, and call to me with the thunder's elemental force: "In this sign thou shalt be victorious!"'

At that moment the lights were suddenly turned up again. It is impossible to describe the scene of enthusiasm which followed. Even we musicians, carried away by the audience, joined in the clamour by beating upon our instruments, as in the olden days the Longobardi clashed their weapons together when wishing to do honour to their chief.

The Vienna Hugo Wolf Society has been dissolved, no doubt because it was felt that there is no longer any need to make propaganda for the unfortunate master whom many admirers consider the greatest song-composer since Schubert. Wolf's belongings, which were taken care of by the Society at his death, have been disposed of as follows: The original manuscripts of forty-one of his best pieces go to the Imperial Court Library; his pianoforte, seventy-three objects of personal use, 144 pictures and photographs and the death-mask have been taken over by the Vienna Town Council for distribution among certain public collections, while the remainder—e.g., numerous unpublished compositions, his correspondence, library, moneys, copyrights, and the archives of the Wolf Society—have been placed in charge of the Richard Wagner Society.

*A tutor who tooted the flute  
Was teaching two toolers to toot;  
Said the two to the tutor,  
'Is it harder to toot or  
To tutor two toolers to toot?'*

The Magpie Madrigal Society, having just come of age, has presented its conductor, who has swayed the baton for these full score and one years, with a testimonial which took the form of silver candelabra. The occasion prompted one of the Magpies to pursue the even tenor of his ways by producing some smooth verses, wherein he furnished full proof of his 'Magpiety.' Here they are, reprinted by the kind permission of the writer, Mr. Charles L. Graves, and with the consent of Mr. Lionel Benson:

*Dear Lionel, this classic day  
That crowns the labours of the season,  
Demands the tribute of a lay—  
And for a very special reason.  
Magpies till now on history's page  
Were merely noted as luck-bringers;  
But you and we have come of age,  
We are no longer minor singers.*

*Had I the quill of Grote, or Mill,—  
The eloquence of Hensley Henson,—  
In flowing prose I might compose  
A eulogy of Lionel Benson.  
But conscious that I cannot climb  
Above the plane of humble platitude,  
Let me essay in lowly rhyme  
To give expression to our gratitude.*

*No sinure your past has been  
As trainer of our piebald forces;  
For Magpies oftentimes are seen  
To stray from proper vocal courses.  
We have not always kept our eyes  
Upon the stick, and there's no blinking  
The fact that, when a Magpie tries,  
It has a fatal knack of sinking.*

*Your choice of music may not quite  
Have always gratified all sections,  
But in the end we owned you right,  
And learned to share your predilections;  
And those who voted Brahms a bore,  
Or found him too austere or tragic,  
Long since their heresy forswore,  
And yielded to his sovran magic.*

*You favoured neither old nor new  
In furthering our education,  
But with a zeal impartial drew  
On every school and every nation.  
With you we hymned the spacious reign  
Of Oriana, maid imperial,  
And ranged from Lasso's freakish strain  
To Palestrina the ethereal.*

*All styles in turn attention claimed—  
The academic and the hectic;  
Sure programmes never yet were framed  
More catholic or more eclectic.  
Nor have we shewn in scores alone  
Our unexampled versatility,  
Dead and alive, the tongues are five  
That own our polyglot agility.*

*Unsparing of your time and skill,  
Alert to criticize abuses,  
Home truths you often told us; still,  
We gave you manifold excuses.  
Yet though we sometimes stirred your ire  
By "scooping," or by slipshod phrasing,  
You were most ready to admire  
If we did anything worth praising.*

*But, since this rhyme must have an end,  
Let all who cherish this Society  
Impress upon our Chief—and friend—  
To persevere in his Magpiety!  
Long may we see him, undismayed  
Though basses bolt and tenors flatten,  
Conduct his Black and White brigade  
To victory with unflinching baton.*

C. L. G.

In a recent issue we drew attention to the frequency with which the German musical Press hints at, and even boldly prophesies the early advent, or at any rate the urgent need of, a musical renaissance. 'Things cannot go on much longer in this way' seems to be the key-note of these outpourings of dissatisfied scribes. And now M. Camille Saint-Saëns has given expression to his views on this engrossing subject in a weighty letter to the Vienna *Neue Freie Presse*. After sketching the evolution of the art from the first attempts at polyphony to Bach, and *vid.* Haydn, Mozart, Beethoven and Weber to Berlioz and Wagner, he says:

The most remarkable phenomenon of modern times is the emancipation of orchestral music. Originating, as Wagner has rightly observed, in the accompaniment to the peoples' dances, it has developed with a certain desire to separate from this foundation, but especially with a desire for colour which possessed musicians after they had in the preceding periods concerned themselves above all with drawing (song and accompaniment) and modelling (polyphony). Under the influence of Weber and especially of Berlioz the orchestra became a marvellous palette, and gradually colour, by claiming for itself the whole interest, has put into the background first drawing and then modelling. For it is impossible to call by the name of polyphony the licentious cacophony of parts in certain modern scores. On the stage the human voice, formerly the undisputed mistress, has been reduced to a slave through the irritating abuse which she made of her powers. The outcome of this state of things is the denying of all rules which have been evolved in the course of time, and the shaking of the very foundations on which the whole musical structure has been erected during the last four centuries. Truly, an anarchical state of affairs! Yet it does not seem to strike people as objectionable; aye, surprise is not even expressed when the other arts, and even literature are seen to pass through similar crises. We have here to do with a general phenomenon, which must doubtless be attributed to causes from which there is no escape. In other forms we are returning to the stone lace traceries, to the key-stones which seem to crush the arch rather than strengthen it, and to the imbecility of 'leaning' towers. Unless the lessons of the past deceive us, a reaction is near at hand. What will it be? Nobody can tell; yet we can but hope that a mighty genius may arise, who, out of the present chaos, will evolve a state of order in which the *vox humana*—that living, god-inspired instrument—will regain the place which is its due, and line, modelling and colour will unite in perfect equipoise; where the tonalities, instead of dancing in a senseless and purposeless round, will assist each other, like the various pawns in a well-ordered game of chess. A grand future doubtless lies yet before music, that modern art *kal'exochen*, that Phoenix which cannot die.

We read in several continental musical contemporaries that 'according to information received from Jerusalem a new "Hymn to the Palæologoi" has been discovered in a valuable musical MS. in the Bibliotheca Hierosolymitana. It was written in one of the monasteries on Mount Athos (promontory of Chalkis or Salonika) in the year 1140. The hymn refers therefore in all probability to Emperor John Palæologos, the brother and predecessor of Constantine, the last of the Greek Emperors. It has not yet been definitely ascertained whether this hymn differs from that which was discovered by D. Kamburoglus amongst the MSS. in the Athens National Library, and which refers to Constantine Palæologos. In addition to the hymn, the Jerusalem MS. contains several "Royal Table-songs." We express no opinion on the accuracy, or the reverse, of these statements; no doubt more authentic details will soon be forthcoming.

The fiftieth anniversary of Schumann's death was commemorated at the quarterly Court dinner of the Musicians' Company, held on July 10, when a programme of the master's music was performed. The chief feature was the lovely Andante and Variations in B flat for two pianofortes, most beautifully interpreted by Mrs. Cooper, wife of the Master of the Company, and Mr. Otto Goldschmidt. This charming product of Schumann's genius was first performed, from manuscript, at a concert given by Madame Pauline Viardot Garcia—who is still living—at the Gewandhaus, Leipzig, on August 19, 1843. On that occasion the performers of the duet were Clara Schumann and Felix Mendelssohn, and the event received further distinction in that Joseph Joachim, then a boy twelve years old, made his first appearance in Leipzig. The concert is thus summarized in Alfred Dörfel's invaluable 'Geschichte der Gewandhaus-concerte zu Leipzig' (1884):

1843. 19 Aug. Musikalische Soirée von Madame Pauline Viardot-Garcia.

Concertgeberin sang Arie aus 'Ines de Castro' von Persiani, Arie aus 'Rinaldo' von Händel, Rondo Finale aus 'La cenerentola' von Rossini, Arie von C. de Beriot, sowie französische, spanische und deutsche Romanzen.

Clara Schumann spielte eine Sonate von Beethoven und mit Mendelssohn Andante und Variationen für zwei Flügel von Robert Schumann (Manuscript); der 12 jährige Joseph Joachim trug, begleitet von Mendelssohn, Rondo für Violine von C. de Beriot vor.

Two mishaps attended this concert. Just at the beginning of the De Beriot Rondo, Joachim's E string broke, and he had scarcely repaired the string and recommenced his solo when an alarm of fire was raised and the audience rushed from the room in a state of alarm, happily unattended with danger, as the conflagration was confined to a haystack in the neighbourhood.

The Munich *Neueste Nachrichten* recently published an account of a journey to Munich undertaken just one hundred years ago by some young noblemen who travelled with the set purpose of 'seeing Napoleon,' who was then staying in the capital of Bavaria and had just elevated the country to the rank of a kingdom. During their stay the young gentlemen visited the Lutheran Court church and were present at an organ concert—or recital, in present day parlance—given by the famous Abbé Vogler. They wrote:

He performed, with the art and power which are quite his own, on the excellent and newly acquired organ which has been built according to his own system. Consequently the applause was general, even the members of the Court who were present, joining.

The programme of the recital is, however, the most interesting part of the account, and may be commended to the notice of Professor Niecks in his work on 'Programme Music' now in the press. Here it is:

1. March.
2. Cantabile, with the accompaniment of the harmonika.
3. Terrace song of the Africans, while they dress their flat roofs with lime, during which alternatively one choir sings and the other stamps.
4. The shepherds' delight, interrupted by a thunder-storm.

## II.

1. Flute-Concert: Allegro, Andante, Rondo.
2. Song of the Hottentots, consisting of 3 bars and 2 words: Mayema, Mayema; Huh, Huh, Huh.
3. The Siege of Jericho:
  - a. Israel's prayer to Jehovah.
  - b. Trumpet fanfare.
  - c. Collapse of the walls.
  - d. Entry of the victors.

The notices of the Handel Festival which appeared in various London newspapers produced a curious crop of terminological inexactitudes. The omission of the initial word in references to the chorus 'Then round about the starry throne' is rather suggestive of a village fair, and 'Even round about the starry throne' is a little lacking in straightforwardness. We read of 'the smoothness of the divisions in "For unto you,"' and that on the *Judas Maccabæus* day were sung 'Mourn for afflicted children' and 'On, on, ye brave.' 'Oh! had I Tubal's lyre' comes within the range of capital punishment, and the designation of the conductor throughout the whole of one notice as Sir F. Cowen, was a little wide of the truth. Among other personal references we are told of 'Mr. Charles Saunders's easy and spirited delivery of "The trumpet shall sound" in the *Israel* selection—Mr. Saunders being, as everyone knows, a tenor vocalist and *Israel* having no trumpet references. But this double-barrelled misinformation is of pop-gun significance compared with the startling report that 'Mr. Santley has now appeared at every one of these festivals since 1841.' Is it possible that the eminent baritone first sang at a Handel Festival when he was only seven years old, and, moreover, sixteen years before the first of these gigantic music-makings was held?

Hats, or no hats? This momentous question, raised in connection with the elevated headgears worn by the ladies of the Handel Festival chorus, was a far too delicate one to be answered by the executive. But what happened at the Handel Festival of 1790, held in Westminster Abbey? A fiat—of a fie-hat nature—went forth in these words:

No Ladies will be admitted with Hats, and they are particularly requested to come without Feathers, and very small Hoops, if any.

There was no option in regard to hats; but the 'particularly requested' shows the importance which the fair sex of those days attached to their feathers and hoops.

In the latest instalment of his voluminous 'Life of Wagner,' Mr. Ashton Ellis shows a curious lack of knowledge in regard to the re-numbering of London houses, one that involves considerable risk in stating that this or that house is where so-and-so lived or died. He says, with childlike simplicity (vol. v., p. 121, note 1):

Unless the numbers have been changed—which does not seem likely—No. 31 still exists, but in a dingy, uninviting condition.

The reference is to Balcombe Street, formerly Milton Street, on the north of Marylebone Road, where Ferdinand Praeger lived in 1855 and under whose roof Wagner passed the first night of his eventful visit to London in that year. As a matter of fact the number of that house *has* been altered: it is now No 65.

In the above connection a curious incident may be related. A certain writer on musical subjects who had interested himself in the musical haunts of London, heard that Madame Wagner had asked a London friend to have photographs taken of all the houses at which the master had stayed during his three visits to London—in 1838, 1855 and 1877, a request that was willingly complied with. Duplicates of these were retained in London, and were shown a few years after, by a near relative of Wagner's London friend, to the writer above referred to. The photograph in question was handed to him with the remark: 'This

was Praeger's house, at which Wagner stayed.' 'I think not,' was the reply. 'Oh! but it is No. 31, Milton Street.' 'True, but the numbers have been changed, and the house that was numbered 31 in 1855 is now numbered 65.' This information came almost as a shock, with the result that a new photograph was taken of the actual house and sent to Madame Wagner at Bayreuth.

Protests are made from time to time against the length of concert programmes and not altogether without just cause. But what shall be said in regard to a concert at which eight long choral works are announced to be performed on one evening? Here is the information taken from a London weekly newspaper of long standing:

'The Kingdom,' the new composition by Sir Edward Elgar, to be produced at the Birmingham Festival, will be performed for the first time in London by the Alexandra Palace Choral and Orchestral Society, under the direction of Mr. Allen Gill, on November 17. The programme will also include Bach's Mass in B minor, Handel's 'Messiah,' Mendelssohn's 'Elijah,' Elgar's 'Dream of Gerontius,' Mr. Coleridge-Taylor's 'Hiawatha,' Sullivan's 'Golden Legend,' and Gounod's 'Faust.'

Is that all, Mr. Gill?

#### SPOHR AND MENDELSSOHN AND THE NEW YORK PHILHARMONIC SOCIETY.

The details of an interesting and little-known incident in the lives of Spohr and Mendelssohn were brought to light by Mr. H. E. Krehbiel in the columns of the *New York Daily Tribune* of October 29, 1905. It appears that the founder and first President of The Philharmonic Society of New York, Mr. Ureli Corelli Hill—an 'American, a descendant of the Pilgrim Fathers, with a drop of Danish blood in his veins'—was desirous of giving a Musical Festival in New York 'on European lines and to emulate Birmingham, Düsseldorf and other festival countries by engaging the greatest of living composers to direct the music.' The idea of this first Musical Festival in New York took shape at the end of 1844, when Mr. Hill invited first Spohr and then Mendelssohn to visit the New World, in the capacity of Festival conductors. Spohr answered as follows (translated from the original German):

HIGHLY RESPECTED SIR,—As honorable to me as your invitation to conduct the first American music festival is, my duties are unfortunately of a character to compel me to decline. You will know from the English journals that I was unable to get a furlough for the Norwich festival three years ago. Since then I have made many unpleasant experiences of the same character. Only a short time ago I had to decline another invitation from Norwich, a second one from Berlin, where my 'Fall of Babylon' was given for the first time, a third for the opening of a new music hall in Hamburg, and was only lucky enough to secure a week's furlough to conduct a music festival in Braunschweig, where my 'Fall of Babylon' was also performed. To visit America I should have to have a furlough of at least three months, and such I dare not ask. I must therefore forego the honor which you had planned for me, and I make haste to inform you of the fact since your letter was en route an incredibly long time, and did not reach my hands until the last days of the year which has just ended. If you should nevertheless still have a mind to perform my oratorio 'The Fall of Babylon,' you can get the score, pianoforte score and

voice parts with English text from Professor Taylor (Red Lion Court, Fleet Street, London), for our German edition published by Breitkopf und Härtel, in Leipsic, has only German words.

If now you want to turn to Mendelssohn, know that he lives in Frankfort-on-the-Main, has severed his connections with Berlin, and will not be compelled, like me, to decline your invitation because of inability to get leave of absence. Have the goodness to greet my daughter and her family most heartily, and say to her that my new opera was received with an enthusiasm wholly unheard of in Cassel on New Year's Day, and will be repeated within a few days. We shall soon write to her and report our musical doings during the winter. In the home of her sister and in our own all is well. Greatly did we rejoice at the intelligence that you are contemplating another visit to Europe and that we may hope to see you here. Farewell and keep in friendly recollection your devoted

LOUIS SPOHR.

Cassel, January 4, 1845.

It would seem as if the letter conveying the above invitation had been entrusted to someone in Germany to whom Spohr should reply, and that this 'someone' had with him in reserve a similar communication for Mendelssohn, in case the former composer should be unable to visit New York. At all events the dates of the two letters seem to justify that surmise. Here is Mendelssohn's reply, set forth in his own faultless English:

DEAR SIR,—I beg to return my best and most sincere thanks for your letter. Indeed, I may say that I felt truly proud in receiving so kind and so highly flattering an invitation, and the offer itself, as well as the friendly words in which you couched it, will always continue a source of pride and true gratification for which I shall feel sincerely indebted to you.

But it is not in my power to accept that invitation, although I am sure it would have been the greatest treat to me if I could have done so. My health has seriously suffered during the last year, and a journey like that to your country, which I would have been most happy to undertake some three or four years ago, is at present beyond my reach. Even the shorter trips which I used to make to England or the South of Germany have become too fatiguing to me, and it will require a few years' perfect rest before I shall again be able to undertake the direction of a musical festival even in my own country. I need not tell you how much I regret to find it utterly impossible to come and to thank you in person for all the kindness and friendship which your letter contains.

Accept, then, my written thanks, which are certainly not less sincere and heartfelt, and pray let the committee know with how great a gratification and how thankfully I heard of their kind intentions toward me, and how deeply I regret not to be able to avail myself of so much kindness. Should you ever visit Europe and my country again, I hope you will not forget me and give me an opportunity of renewing your acquaintance and of expressing to you once more how deeply I feel indebted to you. I shall always remain, dear sir, yours most truly,

FELIX MENDELSSOHN BARTHOLDY.

Frankfort, January 20, 1845.

From 'The Philharmonic Society of New York,' an interesting 'memorial' written by Mr. H. E. Krehbiel in 1892 to commemorate its jubilee, we learn that Spohr, Mendelssohn, Wagner and Liszt were all elected honorary members of the Society. Spohr's letter of acceptance of the honour has been lost, but Mendelssohn's has been preserved through a

lithographic facsimile of the original. It reads thus (not translated):

DEAR SIR,—I write these lines to express my best and most sincere thanks for the honor which the Philharmonic Society of New York has conferred upon me by electing me an Honorary Member, and I may truly say that I feel proud in being thus associated with a Society which has done so much for the progress of art in that part of the world. Pray express my feelings of true gratitude to the members of the Society, and inform them that I know how to appreciate the honor they have done me and the kindness to which I am indebted for it. Believe me that I sincerely wish to be able to visit some day your country, and thank you and your countrymen in person, instead of writing letters; but I fear my health will not allow me to think of so long a journey, and so I hope for a time when you may again be induced to visit our part of the world, and that I may then have an opportunity of repeating to you how thankful I feel to you and to the Philharmonic Society, and that these feelings will continue as long as I live.

I am, dear sir,

Your obed't serv't,

FELIX MENDELSSOHN BARTHOLDY.

Leipsic, August 11, 1846.

The letters of Wagner and Liszt may also be given, though in a translated form:

RESPECTED SIR,—In thanking you for communicating to me intelligence of the honor which has been conferred upon me in New York, I beg of you to inform the respected Philharmonic Society of New York how highly I appreciate the distinction with which it has endowed me. I look upon it as a beautiful reward of my efforts in behalf of art, to have won friends in the new and, for me unfortunately, strange world whose sympathy has reared me a sort of spiritual home. In sending to these friends a greeting of gratitude, I subscribe myself to you, and the Philharmonic Society,

Respectfully and devotedly,

RICHARD WAGNER.

Bayreuth, April 4, 1873.

HIGHLY RESPECTED SIR,—With sincere appreciation I reply to the honorable distinction represented by the diploma of the Philharmonic Society of New York. This diploma is rendered especially valuable to me by the words expressive of the motive which prompted it, viz.: "by his many compositions has extended the boundaries of his art, etc.," and their consonance with the acts of the Philharmonic Society in performing many of my works.

Begging you to communicate to the President, Directors, and Conductor of the Society my most obedient thanks, I am, with much respect,

Yours,

F. LISZT.

Weimar,

September, 5, 1873.

In connection with the University Extension Summer Meeting at Cambridge, a special performance of Handel's 'Messiah' will be given on August 14, under the direction of Dr. A. H. Mann, organist of King's College. The chorus will consist of twenty-four picked voices, and the instrumentalists are to be thirty-three in number with pianoforte and organ. In the words of the announcement of this interesting performance, 'an attempt will be made to reproduce the oratorio with the same number of voices and instruments as Handel had when the work was performed under his own order and direction.'



## Church and Organ Music.

### THE TUNE 'ST. PETER.'

No hymnal would be considered complete that did not include Reinagle's melodious common metre tune 'St. Peter.' Like other hymn-tunes that have become favourites this simple and devotional strain made its entry into the world in a very humble manner, and, as in similar instances—e.g., 'Miles's Lane,' 'Wareham,' 'Bedford' and 'Rockingham'—it is the only production by which its composer is known and his name carried down to posterity.

'St. Peter' made its first appearance in a small book of twenty-three pages and containing twenty-three tunes, entitled :

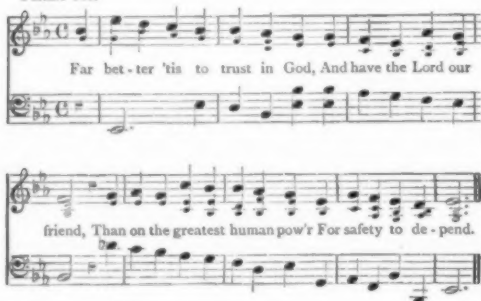
PSALM TUNES | for the | Voice & Piano Forte, |  
composed by | A. R. REINAGLE, | of Oxford.

London, | Printed for the Author by T.  
Holloway, Music Publisher, | 5, Hanway Street,  
Oxford Street.

Price to Subscribers 3/-  
Do. to Non. Do. 4/-

in which the familiar tune, there un-named, appears in the following form :

#### PSALM 118.



Far bet-ter 'tis to trust in God, And have the Lord our  
friend, Than on the greatest human pow'r For safety to de-pend.

The book is undated, but c. 1830 is usually given as an approximate date of publication, doubtless on the authority of the British Museum catalogue. But Mr. William Cowan, of Edinburgh, informs us that in the latest supplement to the collection entitled 'Scottish Psalmody,' the year '1826' is given; and as this book appeared during Reinagle's lifetime this date, either of composition or publication, may have been obtained from him when his permission for the use of the tune was applied for. The above title is taken from the British Museum copy of the work, but it is quite possible that the book was originally published at Oxford, as was the book about to be referred to.

In 1840, Reinagle issued a second book of tunes, &c., entitled :

A COLLECTION OF | PSALM & HYMN TUNES, |  
Chants, and other Music, | as sung in the Parish  
Church of St. Peter's in the East, Oxford |  
Arranged for the | Organ or Piano Forte, | by  
A. R. REINAGLE.

Oxford : printed for the Editor, 55, Holywell-  
Street. 1840.

Ent. Sta. Hall.

Price 15s.

In this collection the tune is named 'St. Peter,' and appears in practically the same form as that given above except that at the end of line 2 (of words) he introduces this ornament :

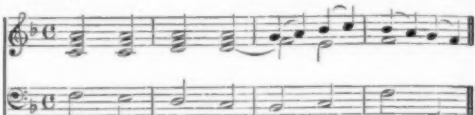



This second book (139 pages), dedicated to the Bishops of Oxford and Salisbury, contains some Gregorian and Anglican chants, also Samuel Wesley's *Gavotte* arranged as a hymn-tune! Here it is :

WESLEY.

P.M.

By S. WESLEY, A.D. 1800.





As to how closely Mr. Reinagle followed Wesley's original, the reader may judge for himself by comparing the above adaptation with the third piece in No. 12 of 'Old English Organ Music,' edited by Mr. John E. West.

The composer of 'St. Peter,' Alexander Robert Reinagle, was born at Brighton, August 21, 1799, where, it may be assumed, his parents were temporarily residing. His father, Joseph Reinagle (1762-1836), the son of Austrian parents, was a noted violoncellist in his day. He played in Salomon's orchestra in London under Haydn's conductorship, and we are told that 'he then had the honour of enjoying Haydn's intimate acquaintance and friendship, and received many serviceable hints on composition from that great master.' After living at Edinburgh—where he was

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well known for his fine violoncello playing—and Dublin, Joseph Reinagle settled at Oxford. At that centre of culture was played, on July 4, 1798, a 'Battle Piece'—peace following the battle—composed by Joseph Reinagle. The 'programme' of this composition was thus set forth :

BATTLE PIECE, composed by Mr. Reinagle, in the following order :

- 1st. GRAND MARCH.
- 2nd. Word of Command.
- 3rd. First Signal Cannon.
- 4th. The Bugle Horn Call for the Cavalry.
- 5th. Answer to the first Signal Cannon.
- 6th. Trumpet Call for the Cavalry.
- 7th. Galloping of the Cavalry.
- 8th. Recitative accompanied : 'Are the troops drawn up?' *Answer* : 'They are, according to your orders.' 'The Cannons, are they pointed?' *Answer* : 'Each man impatient stands by his gun.' 'Then tell each Leader to advance.—Make ready !—Present !—Fire !'
- 9th. The Grand Attack.
- 10th. The Cries of the Wounded.
- 11th. The Bugle Horn Call for the Infantry.
- 12th. Trumpet of Victory.
- 13th. The Retreat.
- 14th. TRIO.—'The Sword that is drawn in Virtue's cause.'

To conclude with the MARCH in *Blue Beard*.

To return to Alexander Robert Reinagle. He was doubtless musically educated by his father, with what result, regarded from the point of view of artistic propriety, may be judged by the following extract from a concert programme :

Sonata, *Pianoforte*—Master Reinagle . . . Beethoven.

(In which will be introduced a favourite Air, with Harp Variations, accompanied on the Violoncello by Mr. REINAGLE.)

The italics are in the original programme, which is that of a concert given at Oxford on May 13, 1816, when Master Reinagle was a boy of sixteen.

In course of time he became organist of the church of St. Peter-in-East, Oxford, hence the name of the tune : this appointment he held from 1822 to 1853. (In the churchyard of St. Peter's Dr. William Hayes is buried.) Reinagle passed the latter years of his life at Kidlington, near Oxford, where he died on April 6, 1877. He is buried in the churchyard there, but his wife's remains were cremated at Woking. The inscription on the tombstone—kindly copied by the vicar of Kidlington, the Rev. A. C. R. Freeborn, specially for these notes—reads :

ALEXANDER ROBERT REINAGLE

died April 6th, 1877

aged 77 years

also

CAROLINE REINAGLE

widow of the above

died March 11, 1892.

aged 74 years

"Watch therefore, for ye know not what hour your Lord doth come."

Mr. Freeborn writes : 'There are several people here who knew Mr. Reinagle : he was of a cheery and humorous disposition up to the end of his life.'

The accompanying portrait of Mr. Reinagle is lent by Lady Stainer, who knew him well and who has kindly supplied the following reminiscences of her old music-master. Lady Stainer writes :

To begin at the beginning, Mr. Reinagle was one of the kindest friends of my childhood ; he not only taught me the pianoforte, but was an intimate friend of my parents. When I first remember him he lived with his step-mother in Holywell Street. He was very fond of me and used to write out easy settings of Handel's choruses and other things for me to play, and some accompaniments to songs which my father used to sing. I still possess a book of these MSS.

He married Miss Caroline Orger, a good musician and a composer, the only daughter of a Dr. Orger, of Brighton, and Mrs. Orger, a well-known actress in her day. Miss Orger was a good pianist and a friend of Miss Dolby, the singer, afterwards Madame Sainton-Dolby. The first concert I ever went to in London was one given by them at the Hanover Square Rooms just before Mr. Reinagle was married, and we had one of the three boxes at the end of the room. After their marriage I was constantly at their house in Holywell, and Mrs. Reinagle became my music mistress. Mr. Reinagle played and taught the violin, and used to lead the orchestra of the Union Amateur Society, when Dr. Stephen Elvey conducted it. He was short in stature and had thick white hair ; was deliberate in his movements, quaint in conversation, and a most kind-hearted man.



ALEXANDER ROBERT REINAGLE.

(From a photograph kindly lent by Lady Stainer.)

To the above interesting account must be added that Reinagle taught Sir John Stainer the violin ; also that Mrs. Reinagle, who died at Tiverton, wrote a pamphlet on 'A few words on pianoforte playing, with rules for fingering passages of frequent occurrence,' which appeared in THE MUSICAL TIMES of May, June and August, 1862. Her compositions included a pianoforte concerto, a pianoforte trio, two pianoforte quartets, a sonata in G for pianoforte and violoncello, a pianoforte sonata and other works for the instrument, three songs (words by Browning), &c. In conclusion, the tune 'St. Peter' seems to have been revived in the first edition of 'Hymns Ancient and Modern,' issued in 1861, whence it naturally found its way into other hymnals, how many it would be rash to say.

THE REPORT OF THE ROYAL COMMISSION ON  
ECCLESIASTICAL DISCIPLINE.

The above Report, recently issued in a Blue Book which is likely to become historical, contains only a brief reference to church music. This appears under the heading 'Departures from the standard of the Acts of Uniformity,' and is as follows:

It is right that we [the Commissioners] should observe that, ever since the time of the Reformation, the Crown has exercised a power of dealing with the services of the Church, with the result of a departure from a rigid adherence to the standard prescribed by the Acts of Uniformity. Thus, in the case of hymns, the Prayer Books of Edward VI. and Elizabeth, departing from the example of the Breviary, restricted the use of hymns in the public services to the very few (*e.g.*, canticles at Morning and Evening Prayer), which form a fixed part of the several services. Nevertheless, the Queen's Injunctions (1559) purported to permit hymns to be sung congregationally at the beginning and end of Morning and Evening Prayer; and metrical psalms and hymns have been habitually introduced at various parts of the services, the only condition—not always observed—being that no part of the Prayer Book form should be "let" or "omitted." Finally, hymns had the judicial sanction of Lord Stowell in 1792; and in the Lincoln Case (1890) Archbishop Benson held that the *Agnus Dei*, sung "in the Communion time" without interrupting the service, was allowable as a hymn. He said, "The singing in none of these places is permissible by the words of any statute or rubric; but no Court or authority would consent to declare it illegal, because the prevalent use of it is, by the principles of law, a very safe assurance that it is not illegal." The Judicial Committee in approving the Archbishop's judgment took the same view, and based their decision on "usage ever since the passing of the Act of Uniformity." The repetition of the words "Glory be to Thee, O Lord," before the Gospel, required by the first Prayer Book of Edward VI. but omitted from all subsequent Prayer Books, may similarly be justified by long usage. Yet the difficulty of this defence is illustrated by the Judicial Committee itself, when in another context it quotes with approval the dictum of Dr. Lushington that usage, though entitled to the greatest respect, "cannot contravene or prevail against positive law."

It is rather interesting to find in this Report the following, as one of the 'Non-significant breaches of the law' (the italics are ours):

The making of a collection during Morning and Evening Prayer, there being no provision for this in the rubrics. This practice is common.

No one will question the accuracy of the last four words of this quotation.

Dr. W. B. Gilbert's well-known tune 'Maidstone'—originally composed to Montgomery's hymn 'Songs of praise the angels sang,' but now associated with Lyte's 'Pleasant are Thy courts above'—forms one of the extra supplements to our present issue. This favourite strain has found a hearty welcome in almost every hymnal of recent times; but it was excluded from the new edition of 'Hymns Ancient and Modern,' therefore those who use that book may be glad to know that the tune can now be obtained separately, Messrs. Novello having published it in their Parish Choir Book series.

'The Apostles' (Part II.) was sung at Lincoln's Inn Chapel on Sunday afternoon, July 15, under the direction of Mr. Reginald Steggall, organist and director of the choir.

JUBILEE FESTIVAL OF THE LICHFIELD DIOCESAN  
CHORAL ASSOCIATION.

The right note, jubilant and praiseful, resounded again and again in Lichfield Cathedral on June 27, at the festival held to commemorate the jubilee of the above Association. As Lichfield was the first to be formed of these diocesan organizations, the event had more than local interest. On this occasion twenty-seven choirs, numbering 800 voices, were united in an uplift of praise and thanksgiving at two services, matins and evensong. In addition to the usual chants and hymns, the service-music included *Te Deum* in D (Ouseley), *Benedictus* in D (Calkin)—both composed for the Association—*Magnificat* and *Nunc dimittis* (Prout), and Ouseley's anthem, dedicated to the Association, 'It came even to pass.' Mr. John E. West had composed specially for the occasion an anthem 'The Lord hath done great things for us,' an effective composition and one worthy of the occasion, which was sung at both services to the accompaniment of organ, brass instruments, and drums. Mr. John B. Lott, the Cathedral organist, conducted with that resourcefulness which comes from skilled musicianship and long experience, and Mr. H. B. Tupper, organist of Barton Parish Church, rendered efficient service at the organ in the regrettable absence, through illness, of Mr. H. Rose, assistant-organist of the cathedral. An eloquent sermon was preached by Canon Scott Holland. All who took part in this memorable service are to be warmly congratulated upon its success as an important commemorative event. The Mayor of Lichfield (Mr. D. Harrison), with the other members of the City Council, not only attended in state, but, as a member of the cathedral choir, his Worship took part in the service.

A choral festival of choirs (Evensong) was held in St. Mary's Cathedral, Edinburgh, on June 23, under the conductorship of Mr. T. H. Collinson, organist of the cathedral. The service was *Heath* in F, and the anthems were 'Praise the Lord' (Goss) and 'O love the Lord' (Sullivan). The united choirs at the festival service numbered 650 voices, representing thirty churches in the diocese of Edinburgh.

## ORGAN RECITALS.

Miss Margaret Kennedy, St. George's United Free Church, Edinburgh.—*Fantasia and Toccata, Stanford*.

Mr. E. J. Trusler, Parish Church, Littlehampton.—*Fugue in B minor* (Op. 86), *Hesse*.

Dr. Lyon, Parish Church, Wallasey.—*Fantasia in C minor, Berens*.

Dr. W. G. Price, All Saints', Belfast (Dedication of new organ).—*Offertoire in B flat, King Hall*.

Mr. E. Stanley Jones, Christ Church, Southsea.—*Rondino, Wolfstenholm*.

Mr. Clement A. Harris, St. Columba's, Perth Road.—*Andantino, Chausel*.

Mr. C. H. Moody, Parish Church, Dudley.—*Allegretto Villereccio, Fumagalli*.

Mr. S. J. Jones, Parish Church, Okehampton.—*A sunset melody, Vincent*.

Mr. W. G. Whittaker, St. Paul's Presbyterian Church, South Shields.—*Finale in B flat, C. A. Franck*.

Mr. Alfred W. V. Vine, Tewkesbury Abbey.—*Toccata, F. W. Holloway*.

Mr. S. Gatty Sellars, West Croydon Church.—*Allegro appassionato, Guilmant*.

## ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. Herbert J. Baggs, St. Paul's Church, Finchley.

Mr. Alban W. Cooper, St. Andrew's Church, Moreton-hampstead, Devon.

Mr. Seymour Dicker, Northampton Institute, London.

Mr. W. Wilson Foster, Clifton Church, York.

Mr. Cyril E. Ham, St. Philip and St. James' Church, Oxford.

Mr. R. T. Morgan, St. Mary Redcliffe Church, Bristol.

Mr. E. Stephenson, Pro-Cathedral, Birmingham.

Dr. John Storer, Waterford Cathedral.

Mr. Arthur B. Swift, St. Alban's, Wickersley, Rotherham.

Mr. Vincent W. Trivett, St. Peter's Church, Nottingham.

Mr. Edwin J. Trusler, Parish Church, Littlehampton.

**Boreas.**

## FOUR-PART SONG.

Written and Composed by G. MOLYNEUX PALMER.  
(Op. 1, No. 1.)

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Allegro.*

**SOPRANO.** *f* A glo - rious wind is blus - ter-ing, O come to the hills a -

**CONTRALTO.** *f* A glo - rious wind is blus - ter-ing, O come to the hills a -

**TENOR.** *f* A glo - rious wind is blus - ter-ing, O come, *mf* O

**BASS.** *f* A glo - rious wind is blus - ter-ing, O come, *mf* O

*Allegro. ♩ = 126.*

(For practice only.) *f*

*cres.*

- way! Where with groan - ing swing All the mad firs fling A-broad their

*cres.*

- way! Where with groan - ing swing All the mad firs fling A-broad their

*cres.*

come to the hills a - way! Where the mad firs fling A-broad their

*cres.*

come to the hills a - way! . . . Where the mad firs fling A-broad their

*cres.*

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The Musical Times, No. 762.

( 1 )

arms to the skur-ry-ing sky ; They would fol-low but they  
 arms . . to the skur-ry-ing sky ; They would fol-low  
 arms ; . . They would fol-low but they  
 arms . . to the skur-ry-ing sky ; They would fol-low but they

*Meno mosso.* *rall.*  
 can-not, Chain'd to the earth for  
 but they can-not, Chain'd to the earth for aye!  
 can-not, Chain'd to the earth for aye, . . . for aye!  
 can-not, Chain'd . . . to the

*f Tempo lmo.*  
 aye! But we are free to fol-low Where that mad wind doth  
 But we are free to fol-low Where that mad wind doth  
 But we are free to fol-low that wind ; It  
 earth for aye! But we are free to fol-low that wind ; It  
*Tempo lmo.*

call; It sings of the seas When the frail barque flees A-way in  
 call; . . It sings of the seas When the frail barque flees A-way in  
 sing's of the seas, of the seas When the frail barque flees A-way in  
 sing's of the seas, of the seas When the frail barque flees A-way in  
 fear from the treacherous squall; When the wa-ter and the welkin  
 fear . . from the treacherous squall; When the wa-ter and the wel-kin  
 fear, When the wa-ter and the welkin  
 fear . . from the treacherous squall; When the wa-ter and the welkin  
 Min - gle in one dark pall.  
 Min - gle in one dark pall.  
 Min - gle in one dark pall. . . in one . . dark pall. . .  
 Min - - gle in one dark pall.

*Meno mosso.* *p* *rall.* *pp*  
*p* *rall.* *pp*  
*p* *rall.* *pp*  
*p* *rall.* *pp*

( 3 )



*Meno mosso.* *dolce.* *più p*

Mad wind, sad wind, No rest for thee, no rest for

Mad wind, sad wind, No rest . . for thee, no

Mad wind, sad wind, No rest for thee,

Mad wind, sad wind, No rest for thee,

*Meno mosso.* *f* *p* *più p*

me! O bear me on thy cool - ing

rest . . for me! . . O bear me on thy cool - ing wings, thy cool - ing

*più p* no rest for me! O bear . . me on . . thy wings

no rest for me! O

wings . . To that far bourne where ev - er

wings, To that far bourne where ev - er,

To that far bourne where ev - er lie, where ev -

bear me on . . thy wings, To that far bourne . . where

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240	241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257	258	259	260	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275	276	277	278	279	280	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297	298	299	300	301	302	303	304	305	306	307	308	309	310	311	312	313	314	315	316	317	318	319	320	321	322	323	324	325	326	327	328	329	330	331	332	333	334	335	336	337	338	339	340	341	342	343	344	345	346	347	348	349	350	351	352	353	354	355	356	357	358	359	360	361	362	363	364	365	366	367	368	369	370	371	372	373	374	375	376	377	378	379	380	381	382	383	384	385	386	387	388	389	390	391	392	393	394	395	396	397	398	399	400	401	402	403	404	405	406	407	408	409	410	411	412	413	414	415	416	417	418	419	420	421	422	423	424	425	426	427	428	429	430	431	432	433	434	435	436	437	438	439	440	441	442	443	444	445	446	447	448	449	450	451	452	453	454	455	456	457	458	459	460	461	462	463	464	465	466
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## BIOGRAPHICAL SKETCHES

WITH SPECIAL PORTRAITS

OF THE FOLLOWING

EIGHTY-ONE MUSICIANS—PROFESSIONAL AND AMATEUR

HAVE APPEARED IN

THE MUSICAL TIMES

FROM

JULY, 1897 TO JULY, 1906.

MADAME ALBANI ...	...	March, 1899.	DR. E. J. HOPKINS ...	...	Sept., 1897.
LORD ALVERSTONE ...	...	June, 1904.	CHARLES JENNENS ...	...	Nov., 1902.
PROFESSOR ARMES ...	...	Feb., 1900.	DR. JOACHIM ...	...	April, 1898.
DR. ARNE ...	...	Nov. and Dec., 1891.	PROF. KLINDWORTH ...	...	Aug., 1898.
THOMAS ATTWOOD ...	...	Dec., 1900.	DR. C. H. LLOYD ...	...	June, 1899.
JOAH AND MRS. BATES ...	...	Jan., 1905.	MR. EDWARD LLOYD ...	...	Jan., 1899.
SIR W. STERNDAL BENNETT	...	...	DR. MACDOWELL ...	...	April, 1904.
	May, June, and Aug., 1903.		WALTER MACFARREN ...	...	Jan., 1898.
DR. JOHN BLOW ...	...	Feb., 1902.	SIR ALEXANDER MACKENZIE	...	June, 1898.
DR. BOYCE ...	...	July, 1901.	DR. MCNAUGHT ...	...	March, 1903.
SIR FREDERICK BRIDGE ...	...	Aug., 1897.	SIR AUGUST MANNS ...	...	March, 1898.
DR. BRODSKY ...	...	April, 1903.	SIR GEORGE MARTIN ...	...	July, 1897.
DR. BURNEY ...	July, Aug., and Sept., 1904.		DR. THOMAS MUIR ...	...	Feb., 1906.
DR. HENRY COWARD ...	...	Jan., 1902.	PROF. NIECKS ...	...	Sept., 1899.
DR. F. H. COWEN ...	...	Nov., 1898.	HERR NIKISCH ...	...	Feb., 1905.
J. B. CRAMER ...	...	Oct., 1902.	VINCENT NOVELLO	Sept., Oct., and Dec., 1903.	
DR. CROFT ...	...	Sept., 1900.	DR. HORATIO PARKER ...	...	Sept., 1902.
MISS ADA CROSSLEY ...	...	May, 1905.	SIR WALTER PARRATT ...	...	July, 1902.
DR. W. H. CUMMINGS ...	...	Feb., 1898.	SIR HUBERT PARRY, BART.	...	July, 1898.
HERR EUGEN D'ALBERT ...	...	Nov., 1904.	PROF. PROUT ...	...	April, 1899.
DR. FRANK DAMROSCH ...	...	Dec., 1904.	MR. ALBERTO RANDEGGER ...	...	Oct., 1899.
EDWARD DANNREUTHER ...	...	Oct., 1898.	DR. HANS RICHTER ...	...	July, 1899.
FERDINAND DAVID ...	...	July, 1906.	MR. GEORGE RISELEY ...	...	Feb., 1899.
MR. BEN DAVIES ...	...	Aug., 1899.	M. EMILE SAURET ...	...	Jan., 1900.
MISS FANNY DAVIES ...	...	June, 1905.	HENRY SMART ...	...	May, 1902.
JOHN DAY ...	March and April, 1906.		FATHER SMITH ...	...	Aug., 1905.
SIR EDWARD ELGAR ...	...	Oct., 1900.	SIR JOHN STAINER ...	...	May, 1901.
DR. MICHELE ESPOSITO ...	...	Nov., 1903.	SIR CHARLES STANFORD ...	...	Dec., 1898.
DR. EATON FANING ...	...	Aug., 1901.	DR. STEGGALL ...	...	July, 1905.
MISS MURIEL FOSTER ...	...	March, 1904.	DR. RICHARD STRAUSS ...	...	Jan., 1903.
MANUEL GARCIA ...	...	April, 1905.	SIR ARTHUR SULLIVAN ...	...	Dec., 1900.
MR. EDWARD GERMAN ...	...	Jan., 1904.	T. W. TAPHOUSE ...	...	Oct., 1904.
MR. ALFRED GIBSON ...	...	April, 1900.	MR. FRANKLIN TAYLOR ...	...	Dec., 1899.
SIR JOHN GOSS ...	April and June, 1901.		MR. JOHN THOMAS ...	...	Nov., 1899.
DR. MAURICE GREENE ...	...	Feb., 1903.	REV. JOHN TROUTBECK ...	...	May 1899.
SIR GEORGE GROVE ...	...	Oct., 1897.	VERDI ...	...	March, 1901.
SIR JOHN HAWKINS ...	...	Feb., 1904.	HERR FELIX WEINGARTNER	...	May, 1904.
MR. GEORGE HENSCHEL ...	March, 1900.		SAMUEL WESLEY ...	Aug. and Dec., 1902.	
DR. HENRY HILES ...	...	July, 1900.	DR. S. S. WESLEY ...	May, June, and July, 1900.	
ALFRED J. HIPKINS ...	...	Sept., 1898.	HERR WILHELMJ ...	...	June, 1901.
MR. ALFRED HOLLINS ...	...	Oct., 1901.	HENRY WILLIS ...	...	May, 1898.

LONDON: NOVELLO AND COMPANY, LIMITED.

## Reviews.

*Life of Richard Wagner.* By Wm. Ashton Ellis. Vol. V.  
[Kegan Paul, Trench, Trubner & Co., Ltd.]

The mere fact that this biography has already filled 2361 closely-printed pages gives it a claim to be called gigantic, and yet Mr. Ashton Ellis has still twenty-eight not uneventful years of Wagner's life to chronicle! The present instalment, up to the summer of 1855, is of special interest to English readers as, with the exception of forty pages devoted to the 'Faust' overture, the entire volume (460 pages) is occupied with the master's eventful visit to London (in 1855) as conductor of the Philharmonic Society's concerts. Not only does Mr. Ellis give a microscopical account of those distressful four months—only 100 pages per month—in Wagner's career, but he quotes column after column of London newspaper criticisms on Wagner during his sojourn in London. These quotations make this volume the most amusing of those hitherto issued; in reading them one wonders if a similar laugh will be turned against present-day critics by those who, fifty years hence, will read their critical deliverances. At all events no one can accuse Mr. J. W. Davison of having been a dull writer, for J. W. D.'s amusing onslaughts against 'the music of the future' are most entertaining in their readableness, while the redoubtable musical critic of *The Times* had a no less formidable and mirth-provoking ally in Mr. H. F. Chorley, of the *Athenæum*: verily Vol. V. of the 'Life of Richard Wagner' furnishes an interesting study in English musical criticism.

Mr. Ashton Ellis fully sustains his reputation for industry and love of detail in this volume of his apparently exhaustless task. But are not his attacks on Ferdinand Praeger tinged with malice? As the poor man is dead, and therefore cannot reply to the charges made against him, it is only fair in the interests of accuracy, and as a warning to other biographers and historians of music, to take up the cudgels on Praeger's behalf, although he himself was not above reproach in regard to reliability. In his relentless pulverizing enthusiasm Mr. Ellis has, by inference, accused Praeger of deception; and this not on the foundation of fact, but on the thin ice of supposition, with the result that Wagner's biographer not only gets a ducking, but he will have to re-write pages 72 to 74 of his book. Without going into details, it may suffice to say that the *English Gentleman* of 1845-46 is at the British Museum (Newspaper Room), and that it has been on the shelves there for half-a-century! In the issue of November 15, 1845, p. 497, Mr. Ellis will find Praeger's letter describing the first performance of 'Tannhäuser,' upon the existence of which he (Mr. Ellis) casts 'the gravest suspicion': he will also find that it is signed 'From yours, F. P.' and that it is prefaced with an editorial endorsement: 'We have been favoured with the following extracts from a letter from Dresden.' Moreover, if Mr. Ellis had taken the ordinary precaution of consulting the issues of Mitchell's 'Newspaper Press Directory' for 1845 and 1846, he would have found that the *English Gentleman* was running its course in those years—No. 1 issued April 26, 1845—a discovery that should have led him to make further investigations before casting an imputation upon Praeger's veracity and the production of Wagner's 'Tannhäuser' at Dresden in 1845. By the way, in the letter above referred to, 'Tannhäuser' is misprinted 'Tamhäuser'!

## NEW ANTHEMS.

*The Lord hath done great things for us.* Composed by John E. West.  
*Hear, O My people.* Composed by Joseph Holbrooke.  
*Cast me not away.* Composed by C. Lee Williams.  
[Novello & Co., Ltd.]

Mr. John E. West's anthem, 'The Lord hath done great things for us,' was composed by request for the Jubilee festival of the Lichfield Diocesan Choral Association, held on June 27. Laid out on broad lines and constructed on a diatonic basis, the part-writing is perfectly clear and eminently singable. In the concise first movement excellent use is made of vocal unison and unaccompanied phrases, and the music is well

knit together in a paean of praise. The next section, beginning 'Our help standeth in the name of the Lord,' is assigned to a semi-chorus for the first fifteen bars, when the full chorus intersects with unrestrained jubilation the opening vocal phrase of the anthem, this time in tones of strenuous unison. The last movement—more developed than those which precede it, but not over worked-out as too often happens—is cleverly designed in its contrasting elements. Here we find 'Tone III., 2nd ending,' given out by tenors and basses, answered by the Hallelujahs of the sopranos and altos; this and other commendable features go to make up a movement which worthily sets its seal on a first-rate festival anthem—one which should make its way by reason of musicianship and effective construction. The independent organ part is well laid out for the instrument, and Mr. West has written independent parts for cornets, trombones and drums, which may be used if desired, though these are not necessary to the rendering of an anthem which does credit to its composer.

Choirmasters in search of a festival anthem possessing distinction may be recommended 'Hear, O My people' composed by Mr. Joseph Holbrooke. Essentially modern in character, the harmonies in several instances are somewhat extreme for church use; a well-trained choir is also absolutely necessary, but the part-writing will interest good singers and, well-rehearsed, the anthem will be impressive. An *Andante* movement, laid out for quartet, provides an effective contrast to the dignity of the opening and the vigorous conclusion of the anthem.

'Cast me not away,' composed by Mr. C. Lee Williams, although specially applicable to Lent, is also appropriate for other seasons. The music is thoroughly devotional in character, smoothly written, and possesses that tranquil beauty that might well stir the souls of the listeners to prayer.

*Les Symphonies de Beethoven.*—By J.-G. Prod'homme.  
[Paris: Librairie Ch. Delagrave.]

M. Edouard Colonne, the well-known conductor, has written a preface to this volume which 'by making known to us Beethoven enables us the better to understand him.' The nine Symphonies of the master are carefully analysed with copious musical examples—about which a word or two anon—together with long extracts from critical notices and various comments and historical details. The author in his preface alludes to biographies and other works on Beethoven and his music which have appeared in France, and remarks that hitherto an 'étude' on the nine Symphonies has been lacking in that country. He refers, of course, to the English work by the late Sir George Grove, 'Beethoven and his Nine Symphonies,' and, as the contents of his book show, he has made liberal use of it.

An appreciation of Beethoven's symphonic art-work on the plan of this new publication will of course attract the notice of young French students and lovers of music who wish 'to know and to understand,' just as here in England Sir George Grove's work was welcomed, and still remains the best book on the subject. A German edition, by-the-way, has just appeared: the translator is Max Heheemann.

Although there is much that is useful and interesting in M. Prod'homme's work, there are features in it which greatly detract from its value. Already on page 5 there is a statement which acts as a danger signal. It does not concern Beethoven, but Mozart. We there read that the latter did not use the clarinet in his Symphonies. That instrument certainly was not represented in the score of the Symphony in G minor as first written by Mozart, but he afterwards added parts for two clarinets. Again, on p. 41, we find a foot-note to the effect that the three famous letters thought to have been addressed to the Countess Guicciardi were, *en réalité*, written to Theresa of Brunswick. The matter is of some importance, as the supposed engagement between Beethoven and Theresa crops up again in the chapters on the fourth and fifth Symphonies; a foot-note, therefore, might surely have mentioned Dr. A. Kalischer's 'Die unsterbliche Geliebte,' in which the author stoutly maintains the 'Guicciardi' theory. From M. Prod'homme's book no reader would suspect that there was a shadow of suspicion attaching to Miriam Tenger's account of the matter. Other



inaccuracies might be pointed out, but the most serious blemishes occur in the musical examples. In No. 11 of the first Symphony, by making the entry of the oboes three bars too soon, unutterable confusion is caused, while in the next example there are ties added which destroy the rhythm of the phrase. No. 3 of the 'Eroica' has a wrong clef in the lower stave. Then, once more, in the illustration from the bass recitative in the ninth Symphony a mistake at the end is noted among the errata, but one near the beginning has not been corrected. Passing from extracts from the Symphonies, let us notice (pp. 291-2) examples F, G, H, I from the sketches in Nottebohm's 'Zweite Beethoveniana.' There are mistakes in all; in the last eight simple bars of Ex. F there are no fewer than five! The errors we have pointed out are only specimens; the book literally swarms with them. The author after his small table of errata at the end of the book, adds 'Malgré plusieurs révisions, quelques fautes moins importantes se sont glissées dans les textes musicaux'!

*Eastern Dance. Intermezzo.* Arranged for the pianoforte from the music to 'Nero' by Mr. S. Coleridge-Taylor. [Novello & Co., Ltd.]

Those who witnessed Mr. Tree's production of Stephen Phillips's drama 'Nero' will certainly have a lively recollection of Mr. Coleridge-Taylor's music which added no little to the effectiveness of the performance, and one of the most memorable numbers was the 'Eastern Dance' executed by Nautch girls at the gorgeous feast in Nero's palace. The composer is never happier than when he gives musical expression to any elemental emotion, and his Eastern dance is one of his most distinctive efforts. The *Intermezzo* is also a captivating number, typically characteristic of Eastern idiom and suggestive of dusky forms in citron groves. The pieces will not be found difficult to play, but their unconventional character must be realized by the executants. Equally effective arrangements of both the Eastern Dance and the *Intermezzo* have been made for violin and pianoforte.

*Dreaming. A Reverie for violoncello (or violin) and pianoforte.* By Noel Johnson.

*Serenade. Spring Song. Dance in the Ancient style.* For violin and pianoforte. By S. von Leer. [Charles Woolhouse.]

Mr. Noel Johnson always writes tastefully, and his 'Dreaming' is a pleasant reverie that steals on its way with harmonious footfall, the music suggesting the deepening shadows on a summer's evening. There is a strong family likeness amongst serenades, but that by M. von Leer possesses some distinction and has a hopeful air. The 'Spring Song' is a gladsome melody not without grace, and the 'Dance in the ancient style' is a good example of the minuet. All the above pieces are unpretentious and easy to play.

#### BOOKS RECEIVED.

*The Cathedrals and Churches of the Rhine and North Germany.* By T. Francis Bumpus. Pp. xii. + 356; 6s. net. (T. Werner Laurie.) A re-issue, with new matter and fresh illustrations, of an interesting book, of which an illustrated review article appeared in THE MUSICAL TIMES of October, 1903.

*English Music, 1604 to 1904.* Being the lectures given at the Music Loan Exhibition of the Worshipful Company of Musicians, held at Fishmongers' Hall, June-July, 1904. Illustrated. Pp. xx. + 540; 3s. 6d. net. (The Walter Scott Publishing Co., Limited).

*The English Hymnal: with tunes.* Pp. xxviii. + 968; 3s. net. (Henry Frowde.)

*Ueber Heimat und Ursprung der mehrstimmigen Tonkunst, mit Vorrede Keltische Renaissance.* Erster Band. Von Dr. Victor Lederer. Pp. xiv. + 429, and viii. + 56. (Leipzig: C. F. W. Siegel's Musikalienhandlung.)

*Bach-Jahrbuch, 1905.* Herausgegeben von der Neuen Bachgesellschaft. Pp. 116. (Breitkopf & Härtel.) In the bibliography which fills thirty-four pages of this book, no mention is made of the articles on 'Bach's Music in England' which appeared in THE MUSICAL TIMES from September to December, 1896, although other Bach articles contributed to this journal are duly entered.

## Obituary.

Full of years, like a shock of corn fully ripe, MANUEL GARCIA, aged 101 years, passed away in his sleep at his residence Mon Abri, Cricklewood, on July 1. Thus calmly and naturally ended a long, long life devoted to the art of music. As on the occasion of his centenary celebration last year we gave an illustrated biographical sketch of the venerable musician (MUSICAL TIMES, April, 1905), there is no need to repeat, in this simple record of his death, the details of his remarkable career. The remains of the eminent singing-master were quietly laid to rest on July 4, in a private burying ground attached to the Roman Catholic chapel of St. Edward's, Sutton Place, near Woking.

The death is recorded with regret of GEORGE MOUNT, on July 11, at 9, Cleveland Mansions, Highgate, aged eighty-two. Born at Canterbury on November 17, 1823, Mr. Mount became a student at the Royal Academy of Music in 1847, his professors being Sterndale Bennett (composition), F. B. Jewson (pianoforte), and James Howell (double-bass). As an excellent double-bass player he played for many years in the Opera and Philharmonic orchestras, in the latter under Wagner in 1855: he was also a member of Queen Victoria's private band. He became favourably known as an orchestral conductor, beginning with an amateur society at St. John's Wood (in 1866) and afterwards as conductor of the British Orchestral Society (1872), which he founded, and the Royal Amateur Orchestral Society (1871-1897). For the twenty-fifth anniversary of the latter organization Mr. Mount composed an Overture, performed at Queen's Hall, November, 1897. His other conducting experiences included the orchestras of the Royal Aquarium, Westminster, Alexandra Palace, and (occasionally, 1884-87) the Philharmonic Society.

MR. CHARLES DAVISON, senior member of the firm of Messrs. Gray & Davison, organ-builders, died suddenly at Cromer on July 8. For many years he had charge of the Liverpool branch of the business, and in 1889 took over the management of the London factory.

As supplementing the obituary notice of Mr. S. S. Stratton in our last issue we may quote from a letter he wrote us (April 9, 1901) in which he referred to the biography of Arthur Sullivan in 'British Musical Biography' compiled by him and Mr. James D. Brown. He said: 'You may, or may not, be aware that Sullivan played the bass drum in Broadwood's band about 1857-8, and that his first organ appointment was at Covent Garden Theatre, when, in 1863, he played in the church scene in "Faust." The same letter contains a reference to his (Mr. Stratton's) hobbies and industry: 'Thanks for the date of Fred Sullivan's birthday: that makes seventeen on my list for Christmas Day, and I have seventeen for Boxing Day. Why are more musicians born from October to March, than from April to September? . . . I have ceased my laborious indexing of musical papers with the close of the century; it has taken all my spare time for twenty years.' Two papers that he read before the Musical Association furnish additional proof of his versatility and industry: (i.) 'On the Gymnastic Training of the Hand for Performing on Keyed Instruments' (May 7, 1877), and (ii.) 'Woman in Relation to Musical Art' (May 7, 1883). The last named included a long list—perhaps the longest that has been compiled—of lady composers.

The twelfth season of Promenade Concerts at Queen's Hall is announced to extend from August 18 to October 26, under the conductorship, as heretofore, of Mr. Henry J. Wood. Of the twenty-three novelties which are to be performed, six are by native composers, as follows:

A NORFOLK RHAPSODY	-	-	Vaughan Williams.
OVERTURE, In spring time (Op. 21)	-	-	Norman O'Neill.
PRELUDE, Sappho	-	-	Granville Bantock.
MUSIC POEM, Epithalamium	-	-	J. H. Foulds.
OVERTURE, In Memoriam	-	-	George Halford.
ORCHESTRAL SUITE No. 6, Bohemian	-	-	Joseph Holbrooks.

## THE HANDEL FESTIVAL.

This triennial event took place with time-honoured success at the Crystal Palace on June 23, 26, 28 and 30. To the first day was assigned the full rehearsal at which the fine condition of the festival choir manifested itself, one of the best, if not the best, of all the choirs that have given distinction to the festival since its inauguration nearly half-a-century ago. On the second day the 'Messiah' was rendered with an impressiveness confirming the conviction that this oratorio is unapproachable in its divine supremacy. The soloists were Madame Albani, Miss Ada Crossley, Mr. Ben Davies and Mr. Santley, a quartet of experienced vocalists from whom much was expected and from whom much was received. The veteran baritone—who has appeared at all these festivals since 1865—received a very warm reception when he rose to sing the recitative 'For behold, darkness,' and his rendering of 'Why do the nations?' was charged with that artistic fervour which has distinguished the whole of his long career. It need only be said that Madame Albani invested her solos with devotional fervour; that Madame Ada Crossley in 'He was despised' touched the depths of feeling; and that Mr. Ben Davies interpreted the Passion music with pathetic tones which went to the hearts of his hearers. It should be stated, by way of record, that the recitative 'Thus saith the Lord' and the air which follows it were omitted, that the duet 'O death, where is thy sting?' was sung, and that 'Since by man came death' and the three succeeding numbers were rightly given to the choir and not sung as quartets.

The programme of the Selection Day is subjoined in full for future reference:

## PART I.—A SELECTION FROM 'ISRAEL IN EGYPT.'

Recitative .. ..	Now there arose a new King.
Mr. CHARLES SAUNDERS.	
Double chorus .. ..	And the children of Israel sighed.
Double chorus .. ..	He spake the word.
Double chorus .. ..	He gave them hailstones for rain.
Double chorus .. ..	He rebuked the Red Sea.
Double chorus .. ..	He led them through the deep.
Chorus .. ..	But the waters.
Double chorus .. ..	And Israel saw that great work.
Chorus .. ..	And believed the Lord.
Duet .. ..	The Lord is a man of war.
Mr. WATKIN MILLS and Mr. KENNERLEY RUMFORD.	
Double chorus .. ..	Thy right hand, O Lord.
Air .. ..	The enemy said.
Mr. CHARLES SAUNDERS.	
Air .. ..	Thou shalt bring them in.
Madame ADA CROSSLEY.	
Double chorus .. ..	The Lord shall reign.
Recitative .. ..	For the horse of Pharaoh.
Mr. CHARLES SAUNDERS.	
Double chorus .. ..	The Lord shall reign.
Recitative .. ..	And Miriam the prophetess.
Mr. CHARLES SAUNDERS.	
Solo and chorus .. ..	Sing ye to the Lord.
Miss AGNES NICHOLLS and CHORUS.	

## PART II.—MISCELLANEOUS SELECTION.

Overture .. ..	*Siroe .. ..	
Air .. ..	Return, O God of Hosts .. ..	Samson.
Madame KIRKBY LUNN.		
Chorus .. ..	*See the proud chief .. ..	Deborah.
Air .. ..	*More sweet is that name .. ..	Semele.
Mr. KENNERLEY RUMFORD.		
Air .. ..	O had I Juba's lyre .. ..	Joshua.
Miss AGNES NICHOLLS.		
Recitative and {	I rage, I melt, I burn	Acis and Galatea.
Air .. ..	O ruddier than the cherry	
Mr. WATKIN MILLS.		
Chorus .. ..	*Then round about the starry throne .. ..	Samson.
Air .. ..	Lord, to Thee .. ..	Theodora.
Madame ADA CROSSLEY.		
Minuet .. ..	Berenice .. ..	
Air and Chorus .. ..	Still caressing and caressed .. ..	Alceste.
Miss AGNES NICHOLLS and CHORUS.		
Recitative and {	Where shall I fly?	Hercules.
Air .. ..	See, see they come	
Madame KIRKBY LUNN.		
Air and Chorus .. ..	The trumpet's loud clangour {	Ode for St. Cecilia's Day.
Mr. CHARLES SAUNDERS and CHORUS.		
Chorus .. ..	Gird on thy sword .. ..	Saul.
* First time at a Handel Festival.		

As 'Judas Maccabæus' displaced 'Israel in Egypt' on the third day, it was fitting that the latter oratorio should be well represented on the Selection day, for what would a Handel Festival be like without those colossal double-choruses from 'Israel' which thrill those who have ears to hear? The virile music again made itself felt: e.g. 'He rebuked the Red Sea' and the 'Hailstone,' the latter so magnificently sung that an encore was insisted upon. Was it necessary to spoil the eloquence of the silence in 'He rebuked the Red Sea' by the intrusion of organ chords? In these days of the higher education in music it surely ought to be possible for a Handel Festival choir to change from a major to a minor chord, or from the chord of E flat to the first inversion of the chord of G minor, without being prompted by the organ. This blemish on an otherwise commendable rendering of the chain of noble choruses should be removed at the next festival.

There is no need to enter into details concerning the manner in which the whole of the second part of the programme was interpreted. The orchestra embraced their full opportunity for refined and expressive playing in the charming Minuet from 'Berenice,' an opera which (according to Burney) 'in spite of its excellence, could not go beyond four representations.' It seems strange that the well-known 'Samson' chorus 'Then round about the starry throne' should not hitherto have been heard at a Handel Festival. The splendid singing of the choir in this short, imposing, and melodious chorus was beyond all praise, and fully justified its selection. Of the soloists Mr. Charles Saunders had to repeat 'The enemy said,' not that the audience (and the gentlemen of the choir) doubted anything the enemy did say, but that they wanted the full-voiced tenor to pursue the subject farther. Miss Agnes Nicholls, by her fine singing of the unaccompanied phrases in 'Israel in Egypt,' no less than in 'O had I Juba's lyre,' again made her mark as an artist of the highest rank (though we did not like that top A), and Madame Ada Crossley sang 'Lord, to Thee each day and night' ('Theodora') most beautifully.

At the first (preliminary) festival held in 1857 'Judas Maccabæus' was performed in its entirety on the second day, when Queen Victoria, the Prince Consort, and our present King (then Prince of Wales) listened to Handel's martial oratorio, the concert terminating with the 100th Psalm sung, to the familiar strain, at the personal request of the Queen. A good precedent was thus set for appropriating one day of the recent festival to 'Judas,' a work which provides full scope for choir and soloists alike. The chief singers on June 30 were Miss Agnes Nicholls, Miss Perceval Allen, Madame Ada Crossley, Mr. Ben Davies and Mr. Robert Radford, the mention of their names being sufficient to class them as of good report. True Handelian choruses glorify this oratorio, and they were grandly sung by the choir, who simply revelled in the pleasure-giving strains of the old master whose music they love so well.

Throughout the festival the orchestra gave proof of their efficiency, though the strings and wood-wind were ill-balanced against the stupendous volume of tone from the choir; and at times, through lack of numbers, the bass of the solo orchestra (the London Symphony Orchestra) was scarcely audible. Mr. Walter W. Hedgcock rendered efficient service at the organ, and Dr. F. H. Cowen is to be very warmly congratulated upon the skill he again showed as conductor of the huge forces under his control. Not only did he keep band and chorus well in hand, but he infused the spirit of artistic feeling—expression, phrasing, and so on—into performances which made memorable the Handel Festival of 1906.

The Hereford Musical Festival is announced to be held on September 9, 11, 12, 13 and 14, under the conductorship of the cathedral organist, Dr. G. R. Sinclair. The following works will be performed for the first time and conducted by their respective composers: 'Lift up your hearts,' a sacred symphony in F (H. Walford Davies); 'The soul's ransom,' a psalm of the poor (C. H. H. Parry); and orchestral Suite No. 2 (Joseph Holbrooke); in addition to two songs composed by Mr. Ivor Atkins (of Worcester), and Three Elizabethan Pastorals, by Dr. A. Herbert Brewer (Gloucester). The festival programme includes Messiah, Mass in B minor (Bach), Elijah, Hymn of Praise, Te Deum (Berlioz), Dream of Gerontius and The Apostles.

## BRITISH-CANADIAN FESTIVAL CONCERT.

QUEEN'S HALL, JUNE 27.

## Programme :

Overture—'Britannia' .. .. .	A. C. Mackenzie.
'Irish Rhapsody' No. 2 (Op. 84) ..	C. Villiers Stanford.
'Blest Pair of Sirens' .. .. .	C. H. H. Parry.
Overture—'The Butterfly's Ball' ..	F. H. Cowen.
Choric Idyl 'Pan' .. .. .	C. A. E. Harriss.
Overture—'Cockaigne' .. .. .	E. Elgar.
'Canadian Rhapsody' (Op. 67) .. ..	A. C. Mackenzie.

The presence of His Majesty the King gave the highest distinction it was possible to give to this important concert : moreover, the works selected for performance not only typified what is best in British music, but with one exception they were conducted by their respective composers. Dr. Charles Harriss, of Ottawa, who had organized this enjoyable music-making, secured the invaluable co-operation of the London Symphony Orchestra and a capital chorus of 250 voices, in addition to a quartet of excellent solo vocalists in the persons of Mlle. Pauline Donalda (by permission of the Grand Opera Syndicate), Miss Ida Kahn, Mr. John Harrison and Mr. Ffrangcon-Davies.

The orchestral works are so well known and were so admirably played as to need no detailed criticism, excepting to say that they were all warmly received, and that in the unavoidable absence of Sir Edward Elgar (through an accident to his knee), the 'Cockaigne' overture was conducted by Sir Alexander Mackenzie, who discharged a similar duty when the National Anthem was played upon the King's arrival and departure. Sir Hubert Parry received a specially hearty welcome, even a boisterous reception, by the choir, when he came forward to conduct his 'Blest pair of Sirens,' a work that grows in interest and importance upon each re-hearing of its Miltonic strains.

The novelty of the evening was the first performance in England of the Choric Idyl 'Pan,' the words by Josephine Preston Peabody, the music by Dr. Charles A. E. Harriss, Director of the McGill Conservatorium of Music, Montreal, and a former Tenbury chorister. This melodious work was composed for the Farewell State Concert given at Ottawa in honour of the Earl and Countess of Minto, on the night previous to the Viceregal departure from the capital, October, 1904. In the words of the analytical programme, 'the music of "Pan" is imaginative, picturesque, and atmospheric, rather than dramatic. Its musical expression is continuous, and it is in more than one way an interesting essay in what may be termed the symphonic style of choral composition.' The interpretation of the work proved the correctness of this judgment : the music steers clear of psychological perplexities and metaphysical mystification, with the result that it gives pleasure by its melodic flow and cheerful atmosphere. Mlle. Donalda rendered the music assigned to Syrinx with all due impressiveness, and Mr. Ffrangcon-Davies, in the rôle of Pan, excelled himself. A word of praise is due to Miss Ida Kahn for her singing in the subordinate part of Echo, and Mr. John Harrison in the tenor solos sang splendidly. The work was very warmly received, and Dr. Harriss must have been highly gratified by the success attending his efforts, here and in Britain-beyond-the-Seas, in the cause of British-Canadian music.

## VIENNA PHILHARMONIC SOCIETY.

The visit to London of the orchestra of the above-named Society in June was one of no small interest. Many foreign conductors come to London, while a few seasons ago French orchestras appeared at Mr. Robert Newman's festivals, a Dutch orchestra at the 'Strauss' festival of 1903, and still more recently the orchestra from the Ostend Kursaal at the Belgian festival, but this is the first time that the famous orchestra formerly associated with Dr. Richter has visited us.

The Viennese band enjoys a great reputation, and of this it proved worthy. In the matter of orchestral playing and of conducting, the London public has had great experience,

and at the first of the concerts in question—at Queen's Hall on June 28—the audience soon perceived that the band was an excellent one, and Herr Schalk an able and enthusiastic conductor. There was some fine playing in Mozart's G minor Symphony, and seeing that there were 117 members in the band, the soft passages were rendered with remarkable delicacy. But what would Mozart have said to such an orchestra? The impetuous performance of Weber's 'Oberon' overture may be named the high-water mark of the evening. It was a graceful compliment to British art to include Sir Edward Elgar's 'Orchestral Variations,' which were given with marked, at times indeed overmarked, refinement, but a work by an Austrian composer by way of novelty would perhaps have been wise. At the second concert—Queen's Hall, June 28—a vivid performance was given of Beethoven's 'Leonore' Overture No. 3. The third concert took place in the Albert Hall on June 30, and was honoured by the presence of the King. If the performances were less impressive than at the two previous concerts, this was owing to the hall, which was not well suited to the Tchaikovsky 'Pathétique' and the other works performed.

## THE OPERA.

## "EUGÈNE ONÉGHIN."

Two interesting revivals have taken place at Covent Garden since our last notice. On June 22 Tchaikovsky's three-act opera 'Eugène Onéghin' was mounted and sung in Italian, with a cast which placed the work in a most favourable light. It may be mentioned that the opera was suggested by the celebrated singer Madame E. A. Lavrovsky, the libretto being prepared by the composer and K. S. Shilovsky from the novel in verse of the same name by Poushkin. Composed during 1877-78, 'Eugène Onéghin' was first performed March 29, 1879, by the students of the Moscow Conservatoire. After having been played in several Continental cities, it was first performed in England at the Olympic Theatre on October 17, 1892. The character of the heroine Tatiana, an ingenuously minded girl of romantic disposition, greatly appealed to Tchaikovsky, and his letters show that he took great interest in his work. It is not, however, until the last act of the opera, in the impassioned scene between Onéghin and Tatiana, that Tchaikovsky would seem to have been stirred to write real dramatic music. The chorus of peasants and their dances in the first scene are typically Russian, and the whole of the ball-room music is captivating. Mlle. Destin as Tatiana and Madame Kirkby Lunn as Olga did all that was possible to excite interest in the sisters ; Signor Battistini was excellent as Onéghin ; M. Altchevsky sang the music of Lensky with due fervour ; and other parts were efficiently sustained by Mlle. Grimm, MM. Journet, Artus and Crabbé. Signor Campanini conducted, and the mounting and ensemble were excellent. The performance was repeated on July 5 and 10 with the same cast.

## GLUCK'S 'ARMIDE.'

Considering the prominent position held by Gluck in the history of operatic art, it is remarkable that the work in which he embodied his greatest reforms should not have been performed in England until July 6, particularly when it is remembered that the opera was produced on September 23, 1777, at the Académie Royale, Paris. The credit however is all the greater to the Covent Garden Syndicate, especially as the work is a costly one to mount adequately, and no expense was spared. Several of the best artists of the company were engaged, and a beautiful series of new scenes was painted by Mr. Harry Brooke. The result was to present the opera with probably greater completeness than ever dreamed of by the composer, and so favourably to impress the present generation with the genius of the old Master that it has been decided to place the work in the Covent Garden repertoire. From an artistic point of view this is highly satisfactory, for it cannot fail to persuade many doubters of the importance of old music, and the best numbers possess a dignity and commanding repose valuable as an antidote to the feverish tendency of modern music.

It is certainly curious that for his supreme effort Gluck should have selected a libretto by Quinault which had been used by another composer ninety-one years earlier; but probably Gluck, although far in advance of the musical ideas of his time, had not realised the importance of operatic libretti, and had unlimited belief in the power of his music to invest any subject with interest. Moreover, it must be admitted that the story of 'Armide' presents a series of emotional conflicts which are as the breath of life to operatic composers.

The character of Armide was very finely embodied by Mlle. Bréval, specially engaged from the Paris Opera House, and the intensity of her acting and singing greatly contributed to the success of the performance. Madame Kirkby Lunn's impersonation of Hate was also memorable. M. Laffitte, although somewhat short of stature as an exponent of the redoubtable knight, Rinaldo, sang the heroic music of his part with true perception of its nature, and the other characters were admirably sustained by Mesdames Gilbert-Lejeune, Gleeson-White and Das, and MM. Crabbé, Altchevsky, Dognies and Artus. The dances were beautifully executed by the *corps de ballet* from the Brussels Opera House, and the ensemble attested to the skill of M. Mésager, who conducted a capital performance.

'Traviata' was mounted on July 7, with Madame Melba and Signor Caruso in the principal parts; 'Aida' on July 14, with Mlle. Destinn, Madame Kirkby Lunn, Signori Caruso and Battistini and M. Journet; and an exceptionally fine performance of 'Don Giovanni' took place on July 17, the cast consisting of Mesdames Destinn, Agnes Nicholls and Donald, Signori Caruso and Battistini, and MM. Journet, Gilbert and Marcoux.

#### JOHN BARNETT'S 'THE MOUNTAIN SYLPH.'

A touch of antiquarian interest was imparted to the performance of the students of the operatic class of the Guildhall School of Music on July 5, in that the work selected was 'The mountain sylph' composed by John Barnett. The opera was produced on August 25, 1834, at the English Opera House (Lyceum Theatre); it proved so greatly to the taste of the period that it ran 100 nights, and was regarded by Sir George Macfarren as an epoch-marking work in the history of English Opera. In general character, however, 'The mountain sylph' belongs to the same order as Weber's 'Der Freischütz,' the libretto being much concerned with supernatural doings, and the music being impregnated with the romantically heroic.

Much of the music is as naive as the text, but melodic grace is seldom absent, and the phrases are always well laid out for the voice. The songs for Eolia are tender and suave, and the Wizard has two excellent solos. Much skill is shown in the ensemble writing, and the *Finale* to the first Act shows keen dramatic perception. The performance, under the direction of Mr. Richard H. Walthew, reflected great credit on all concerned. Two interpretations were given, thus enabling some of the characters to be played by different students. Thus the name part was sustained by Miss Enid Cummings and Miss Emmerline M. Coffin, both of whom sang and acted with skill and intelligence. Jessie was impersonated by Miss Barwell-Holbrook and Miss Frances M. Langton, both young people showing promise. Mr. E. Lewis appeared as Donald, and exceptional vocal skill and histrionic ability were shown by Mr. E. R. Carr as Hela, the Wizard. Minor characters were efficiently sustained by Miss Lillian J. Smith, and Messrs. W. L. Solique, C. Pope, E. J. Davies, and R. Moore. Honourable mention is also due of the sprightly dancers trained by Mr. B. Soutten.

The Musical Association of Kimberley, South Africa, gave the first concert of their sixth season on June 7. A popular programme was presented, including Mozart's 'Figaro' overture, the last movement of a Haydn Symphony in B flat, Charles Hoby's orchestral suite 'Childhood,' the part-songs 'In this hour' (Pinsuti) and 'Hunting song' (Benedict), in addition to Smieton's cantata 'Ariadne.' Mr. J. Frank Proudman conducted.

## London Concerts.

M. SAINT-SAËNS.

Special interest attended the recital given by M. Hollman, the violoncellist, at Bechstein Hall on July 12, in that the programme consisted entirely of music by M. Saint-Saëns, and that the eminent French composer actively participated in the interpretation thereof. Moreover, a new sonata for pianoforte and violoncello (in F, Op. 125), by M. Saint-Saëns, was performed for the first time in England. A product of the winter of 1904, the sonata shows that the hand which penned it has lost none of its cunning. This is especially demonstrated in the *Scherzo* with a set of variations on the opening theme, a movement full of poetic grace and unbroken charm. M. Hollman performed the violoncello part with all resourcefulness, and the pianoforte part was most beautifully played by the composer—touch, technique and phrasing being faultless. This pleasure-giving pianoforte-playing by a man seventy years of age was not only remarkable for its unalloyed beauty, but furnished a welcome contrast to the noisy poundings of young and unrestrained virtuosi.

#### PATRON'S FUND CONCERT.

Much excellent music was heard at the sixth Royal College of Music Patron's Fund concert held on July 3 at Queen's Hall. The concert opened with an overture entitled 'When the heart is young,' by Mr. Cecil Hazlehurst, who has studied privately in England and abroad. The title is merely indicative of the general character of the music, which is full of young life and energy, with the exception of a central episode in which the young spirit would seem to have a glimpse of the thread of tragedy which runs through life; but this is as a passing cloud on a summer day, and serves to intensify the general brightness and humour of an engaging work, one that testifies to a lively imagination and musical feeling. A Symphonic Rhapsody by Mr. Henry Gibson, of the Royal College of Music, was less satisfactory. The instrumentation testifies to knowledge of effect and resource, but the thematic material is deficient in significance, and although certain passages are impressive, the work in its entirety leaves an impression of patchiness and diffuseness. The third orchestral novelty, a Symphony in C minor by Mr. A. von Ahn Carse, of the Royal Academy of Music, proved the most important production. The symphony opens with an energetic subject of pronounced and despotic character, which is vigorously treated and effectively contrasted with other thematic material, the result being an interesting and effective first movement. The second section, an *Adagio*, possesses considerable poetic charm. Very effective use is made of the horns, which provide a touch of romance that stirs the imagination of the listener. This is followed by a *Scherzo* full of life, which sparkles on its way with an occasional touch of humour brightening its course. The *Finale* opens with a brief introduction, *Adagio maestoso*, which gives place to an *Allegro vivo*, and brings the symphony to a vigorous conclusion. The scoring is well balanced, admirably varied and picturesque, while a special merit of the work is its clearness and terseness of expression, the entire composition only occupying half-an-hour in performance. Of two violoncello solos, severally named 'Evensong' and 'Spinning-song,' by Mr. J. Speaight, of the Guildhall School of Music, the former is the most attractive, being expressive and melodious. The solo part was tastefully played by Mr. Charles Warwick Evans. 'Two Characteristic Pieces' for violin and orchestra, by Mr. Thomas F. Morris, of the Royal College, are worthy of being published. The music is graceful and full of character, and the solo part, excellently rendered by the composer, is effectively laid out for the instrument. The remainder of the programme consisted of vocal items, the most ambitious being four vocal quartets by Mr. F. C. S. Carey, of the Royal College of Music. These are settings of lines from 'Hawthorn and Lavender' by W. E. Henley, and the music allied to the third poem,



'The rain and the wind,' shows dramatic feeling, but otherwise the music cannot claim distinction. Two songs, severally named 'When the lad for longing sighs' and 'The recruit,' by Mr. H. Balfour Gardiner, who has studied privately, shows commendable avoidance of the conventional. 'The recruit' is a manly ditty with a swinging rhythm, and, sung by Mr. Frederic Austin, so pleased the audience that it had to be repeated. With the exception of the violin solos, when the orchestra was conducted by Sir Charles V. Stanford, each work was directed by its respective composer.

#### ROYAL ACADEMY OF MUSIC.

The only novelty at the Students' concert on June 27 at Queen's Hall was a composition entitled 'Orpheus and the sirens,' a sea-picture, for solo, chorus and orchestra, by Mr. Hubert Bath (Goring Thomas Scholar). The composer has selected his text from Book XIV. of 'The life and death of Jason,' by William Morris, and the music bears witness to melodic inventiveness, a lively imagination, and considerable power of expression combined with much knowledge of effect. The work may be described as a small cantata for soprano and tenor soloists and female chorus. The solo parts were neatly sung by Miss Olive Clare and Mr. John Bardsley, and the ensemble testified to careful rehearsal. Several other vocalists sang. Miss Marie Isabel Wadia showed much intelligence in her rendering of 'Aus tiefe des Grames,' from Max Bruch's 'Achilleus'; Mrs. Alice G. Prowse attacked the exacting *sonata* 'Ocean, thou mighty monster' (Weber); Miss Ida Kahn gave a dignified reading of Schubert's 'Die Allmacht'; and Mr. Leslie Mackay brought forward Mozart's 'Mentre ti lascio, O figlia.' The instrumentalists were Miss Christian O. Carpenter (pianoforte), Mr. Rowsby Woof, Wessely exhibitor (violin), and Mr. Frederick W. Hodgkinson (violin), all of whom showed skill in their several performances. The orchestra, conducted by Sir Alexander C. Mackenzie, gave sympathetic support to the soloists, and opened the afternoon's music with a vivacious rendering of the overture to Auber's 'Marco Spada.'

The annual prizes were distributed at Queen's Hall, on July 20, by H.K.H. the Duke of Connaught, President of the institution.

The following awards have been made: the Melba Prize (sopranos) to Ida Kahn (London); the Melba Prize (contraltos) to Isabel F. Harvey (Bournemouth); the Heathcote Long Prize (male pianists) to Francis Hutchens (Christchurch, New Zealand); the Joseph Maas Prize (tenors) to Thomas Gibbs (Ystradgynlais); the Frederick Westlake Memorial Prize (female pianists) to Myra Hess; the Walter Macfarren Gold Medals (pianists) to Christian Carpenter and Percy Wilson; the Hannah Mayer Fitz-Roy Prize (male violinists) to Francis Joseph Thorns (Weston-under-Lizard); the Charlotte Walters Prizes (elocutionists) to Dorothy Webb and James McNaughton Duncan; the Parepa-Rosa Gold Medal (contraltos) to Edith Kirk; the Julia Leney Prize (harpists) to Elizabeth Bellaby; the Schloesser Prize (accompanists) to Percy Wilson.

Ten scholarships or exhibitions will shortly be competed for, full particulars of which can be obtained upon application to the Secretary.

#### ROYAL COLLEGE OF MUSIC.

At the orchestral and choral concert on July 19 were produced two short pieces for orchestra by Mr. Gustav von Holst which deserve praise. The first, entitled 'Country song,' is a pleasing little pastorella, a musical example of impressionism which happily suggests the green fields and village interests. The second piece, called 'Marching Song,' is a stirring and manly composition that merits publication. The music is based on a strong and well-defined melody, and its development and treatment are highly effective. Full justice was done to these novelties by the College orchestra, conducted by Mr. von Holst, who was twice recalled to the platform by enthusiastic applause. Under the direction of Sir Charles V. Stanford an excellent rendering was given of Strauss's 'Don Juan,' and a special feature of the evening

was the performance of Part III. of Schumann's 'Scenes from Goethe's "Faust." Miss Maria Yelland's fine voice was advantageously heard in the air 'Ah! mon fils,' from Meyerbeer's 'Prophète,' and Mr. F. G. Parkington played Max Bruch's 'Canzona' for violoncello solo with notable skill and refined expression.

#### MR. W. J. TOLLEMACHE'S CONCERT.

The composer submits himself to a severe test who gives a concert consisting entirely of his own compositions, and Mr. Tollemache would have been more discreet had he presented fewer of his works at Æolian Hall on July 2. The programme comprised a Scherzo in C for string quartet, a Theme and variations for violin and pianoforte, a Sonata in G minor for the same instruments, a Sonata in A minor for violoncello and pianoforte, a Pianoforte trio, and six songs. Beginning his musical education at St. Michael's College, Tenbury, and completing it in Germany, Mr. Tollemache has acquired a facility of expression and command of academical devices which enable him to present his ideas in scholarly and acceptable form. He has also a certain gift of melodic invention, but the academic influence is too manifest in his writing. His art is not sufficiently concealed, and although his music possesses some individuality, it lacks the spontaneity and freedom expected by modern music lovers to-day. The composer was capably assisted by Miss Winifred Christie (pianoforte), Madame Nettie Carpenter (violin), Mr. E. A. Yonge (second violin), Mr. Russell Turrell (viola), and the Hon. Mrs. Julian Clifford and Herr Ludwig Lebell (vocalists).

Miss Irene Ainsley is a young artist with whom Dame Fortune would seem to be singularly prepossessed. Three years ago Madame Melba, while on tour in Australia, heard Miss Ainsley sing, and was so impressed by the quality of her voice that she undertook to defray the cost of her musical education. Thereupon Miss Ainsley was placed for two years under Madame Fisher in London, and for a twelvemonth under Madame Mathilde Marchesi in Paris, and finally Madame Melba arranged a concert for her *protégée* at the Bechstein Hall on July 10, which was honoured by the presence of the Prince and Princess of Wales. Few young artists have been so favoured, and Miss Ainsley's future career will certainly be watched with interest. Her voice is of fine quality, contralto in timbre with brilliant upper notes. She sang Handel's 'Ombra mai fu,' Bemberg's 'Chant Hindou,' and Böhm's 'Still wie die Nacht' with intelligence and in a manner that testified to careful training, but it was manifest that the young artist has yet a good deal more to learn. Madame Melba played the accompaniments to the above songs, and subsequently presented Madame Marchesi to the Prince and Princess of Wales. Songs were contributed by Miss Parkina, and violin and harp solos, played respectively by the little fairy fiddler, Vivian Chartres, and by Miss Sassoli, completed the programme.

Master Lionel Ovenden, the extraordinarily gifted boy violinist and pianist, gave a concert at Queen's Hall on June 26, when, supported by the London Symphony Orchestra (conducted by Mr. Landon Ronald), he attacked the solo part of Beethoven's Violin concerto and the pianoforte part of Mozart's Concerto in D. It need scarcely be said that he was overweighted in the first-named classic, but the playing of the little fellow was wonderful in its intelligence and executive ease. He is decidedly more advanced as a violinist than as a pianist, but his interpretation of Mozart's music was sympathetic and marvellous for a boy of his tender years.

Record is due of the highly successful début on July 12, at Æolian Hall, of Miss Marguerite Claire, a native of Atlanta, Georgia. Miss Claire has a soprano voice of pure and brilliant quality, which has been so well trained and is so flexible that her rendering of Handel's 'Sweet bird,' with its exacting *fioriture*, was quite enjoyable. Familiar scenes and songs were interpreted with like success, and there can be little doubt that Miss Claire has only to sing to win the hearts of her listeners.

## Musical Competition Festivals.

### THE ASSOCIATION OF MUSICAL COMPETITION FESTIVALS.

The Second Annual Conference of this Association was held on June 27 at Messrs. Broadwood's. In the unavoidable absence of Lady Mary Forbes-Trefusis, Chairman of the Committee, Miss Mary Egerton presided. Miss Wakefield and Dr. W. G. McNaught, the Hon. Secretaries, in submitting the annual report, said the movement continued to make satisfactory progress throughout the country. The festivals already established had been in most cases more successful than ever before, and six new festivals had been started: Bury (Lancashire), Morpeth, Hull, Newcastle, Rutland, and Witham (Essex). The committee for the new year was elected and was constituted as follows: President, Her Grace the Duchess of Norfolk; Chairman of Committee, Lady Mary Forbes-Trefusis; Mr. J. A. Fuller Maitland, and as Secretaries Miss Wakefield and Dr. McNaught, and Treasurer Mr. W. H. Leslie.

A series of interesting and valuable papers, followed by discussions, were read on the following subjects:

#### MUSIC FOR COMPETITIONS AND FOR CONCERTS.

Mr. J. A. Fuller Maitland: 'Old music' } For competitions.  
The Hon. Everard Feilding (Brigg): }  
'Modern music'  
Dr. R. Vaughan Williams: 'Concert music' (The competitors as audience).

#### THE ORGANIZATION OF COMPETITIONS.

Mrs. T. A. Argles (Westmorland Festival).

#### CHOIR TRAINING.

Dr. Percy Buck.  
Mr. John James (Hanley Cauldon Choir).  
Mr. Walter S. Nesbitt (conductor of the Manchester Orpheus Glee Society).  
Dr. Henry Coward.  
Digests of these papers will be found in the August issue of *The School Music Review*.

The speakers in the various discussions following the reading of the papers were: Mr. Hatchard (Pontefract), Mrs. Massingberd (Spilsby), Mr. J. Graham (Stratford), Mr. Cooper (Blackpool), Miss S. A. Blunt (Berks, Bucks and Oxon), Canon Rawnsley, Mr. Mansell, The Hon. Everard Feilding, The Hon. Norah Dawnay, Lady Winefride Cary-Elwes, Dr. Percy Buck, Miss Wakefield and Dr. W. G. McNaught and Mr. W. H. Leslie.

#### SOUTHPORT, LANCASHIRE.

(July 6 and 7.)

After an experience of the results of the first competitive musical festival that has taken place in this very pleasant seaside town, it is a matter for wonder that such a popular event has not been held here before. The town rejoices in the possession of one of the handsomest halls in the kingdom, and generally the surroundings are favourable to a competitive festival.

A strong committee, aided by a remarkably energetic secretary in the person of Mr. F. W. Jackson, made adequate arrangements to attract the numerous musical organizations in Lancashire and the North generally, with the result that there were about 2,200 competitors. There were twenty classes, including some for violin and pianoforte, soloists of all kinds, and choirs mixed, male voice and female voice. There were in all 140 vocal soloists, and many were really first-rate performers. The chief choral results were as follows:

#### Mixed-voice choirs.—Challenge shield class.

Tests: 'Tell me, O love' .. .. C. H. H. Parry.  
'I love the jocund dance' .. .. F. Corder.  
Nine entries. 1st, Burnley Co-operative (Mr. T. Booth); 2nd, Padiham Vocal Union (Mr. E. Hitchon).

#### Female-voice choirs.

Test—'The Lord is my shepherd' .. .. Schubert.

Ten entries. Southport (Mr. Tattersall) and Blackpool Orpheus (Mr. Clifford Higgin) tied for first place (the adjudicators differing), and Slaithwaite (Mr. T. E. Pearson), second.

#### Male-voice choirs.—Challenge cup class.

Tests: 'Counsel' .. .. Spohr.  
'Feasting I watch' .. .. Elgar.  
'The beleaguered' .. .. Sullivan.

Eleven entries, including several of the finest North of England choirs. 1st, Manchester Orpheus (Mr. W. S. Nesbitt), and 2nd, Southport (Mr. J. C. Clarke).

The evening audiences were large, and the festival generally was an artistic and a financial success. The Countess of Lathom attended for many hours and gave away the prizes. Dr. McNaught and Dr. Varley Roberts were the chief adjudicators.

#### MANCHESTER NONCONFORMIST CHOIR UNION.

(June 23.)

The solo singing and choral competitions organized by this enterprising body were held this year in the Royal Botanical Gardens, and attracted a large audience. Eighteen choirs competed in three classes. In the local class Oxford Road Wesleyan (Mr. W. Mottram) gained the first-prize in the small choir section; Moss Side Baptist (Mr. J. W. Turner) that in the larger choir section; and in the open class the Salford Select Choir (Mr. Fred. W. Blacow) was the winner. The test-piece in this class was Elgar's part-song 'My love dwelt in a northern land.' Dr. McNaught adjudicated; Mr. H. Lees Dawson was the official accompanist. The Union announces a performance of 'Elijah' on December 1 in the Free Trade Hall.

#### TEMPERANCE FÊTE AT THE CRYSTAL PALACE.

(July 14.)

Two great choirs and their friends made the Crystal Palace busy on the occasion of this fête. A juvenile choir of 5,000 voices sang under Mr. Seemer Betts, and an adult choir of 3,000 voices sang under Mr. F. Stone. Both conductors succeeded in keeping their forces together, and the audience was duly gratified. Portsmouth choirs were successful in a choral competition for mixed-voice choirs. In one section the Excelsior was first, and in another section the Clarion was first and the Stamford Street choir second. In the junior section choirs from the same town gained the first and second places. The Mountain Ash choir was first in the male-voice section.

The Blackpool Competition Festival will be held on October 3, 4, 5, and 6. This is one of the leading festivals of the North, in which many of the finest choirs will take part.

Mr. James Bates, the founder of the London School of Choristers, announced recently that he would give at the London Polytechnic an invitation lecture to school teachers on the training of children's voices. As responses came from nearly 5,000 teachers, it was found necessary to transfer the venue to the Queen's Hall, which, on July 21, was nearly filled by an attentive and appreciative audience, mainly of the female sex. It speaks volumes for the interest the scholastic profession takes in this section of their work, that they were willing in such numbers to hear what Mr. Bates had to say. The lecture, which was attractively illustrated at every stage by the admirable performances of 100 boys trained in Mr. Bates's School, was thoroughly educational. What to do and what not to do was made abundantly clear. Ways to get children to place tone and to shape the mouth for the various vowels, the proper manner of breathing, the method of attaining easy production, sweet tuneful tone and of gaining flexibility, were all aptly shown. The larger number of persons interested in this branch of education will be glad to know that an instruction book by Mr. Bates, dealing with the whole matter in detail, will be issued shortly in Novello's Primer series. The chair was taken by Dr. Somervell, and there were on the platform many well-known musical educationists.

## Foreign Notes.

### BADEN (NEAR VIENNA).

At the second symphony concert of the Kur orchestra, a symphonic poem 'Die Jägersbraut,' by Gustav Grube, was successfully produced.

### BERLIN.

Dr. Carl Muck has been chosen to conduct the concerts of the famous Boston (U.S.A.) Symphony Orchestra in succession to Herr Gericke. Dr. Muck's contract with the Royal Opera does not expire for some years, hence he was only able to obtain a six months' leave to conduct the Boston season, from May to October, 1907, after which he returns to his post as Court Kapellmeister at the Berlin Opera. — Berlin will soon have a Wagner quarter, the Town Council of Friedenau (a suburb of the metropolis) having decided to name the streets of a newly-opened district after Wagner works, characters, &c. — After the usual trial-conducting, Dr. Ernst Kunwald has been unanimously elected conductor of the Philharmonie orchestra. He will enter on his duties on June 1, 1907. He is at present first Kapellmeister at the new Royal Opera Theatre. A German 'Brahms Society' has been formed with a capital of 80,000 marks and with Prof. Josef Joachim as honorary President and Kommerzienrath Alexander Lucas as chairman, Court Counsellor Dr. Josef Reitzes deputy chairman, and Prof. Max Friedländer, Dr. Victor Schnitzler, and Herr Hans Simrock as members of the committee. The Society has for its object the acquisition of the copyrights and performing rights of Brahms's works, the spreading of the knowledge of his music, and the preserving of his memory and of everything which bears on his life and work.

### CASSEL.

At the last symphony concert the interest centred in the revival of a Symphony in E flat and an overture to an opera 'Undine,' dating from 1805 and 1813 respectively, by E. T. W. A. Hoffmann (1776-1822), a man of genius who might have done great things in music if he had devoted himself wholly to the art instead of dissipating his energies by excursions into literature, criticism, teaching, conducting, painting, singing, theatre management—in fact, anything and everything. Hoffmann is now chiefly known as the author of the 'Views of life of Murr the tomat, with fragments of the biography of Johann Kreisler, the Kapellmeister,' which inspired Schumann to compose his 'Kreisleriana.' Musicians bear his memory in kindly remembrance, because in 1810 he wrote an essay on Beethoven's fifth Symphony which even in these days compels admiration for its wonderful insight into the character, and appreciation of the greatness, of that work.

### DRESDEN.

A concert with a very unusual programme was recently given by the 'Philharmonie,' a Society of some seventy Post Office employes, all of them former members of military bands. Intended to illustrate 'music at the Saxon Court' the programme included a chorus with organ, 'Laude Dominum omnes gentes,' by elector Johann Georg II. (1673), an overture to 'Siroe,' by Johann Adolf Hasse (1763), a gavotte by Johann Christoph Schmidt (1719), an overture to 'La casa disabitata' (The uninhabited house) by Princess Amalie (1835), four Court ball dances composed by King Anton when still Crown Prince, and songs by Hasse, Hurka, &c. Prof. Otto Schmidt, of Dresden, is the editor of these old-fashioned and yet in their quaint way fascinating pieces.

### FRANKFURT-ON-MAIN.

The directors of the famous Museums-gesellschaft concerts decided at their recent annual meeting to invite a number of the most distinguished conductors as 'guests,' each to conduct one of next season's concerts. Mottl, Mahler, Strauss, Nikisch, Steinbach, Toscanini (Turin), Mengelberg (Amsterdam), Wolfmum (Heidelberg), Rottenberg (Frankfurt), Andree (Zürich), Suter (Basle), and last, but not least, Wood (of London), are named as those to whom invitations have been sent.

### HAMBURG.

In the fire which recently destroyed the Michaeliskirche, the fine old organ, founded by Mattheson in 1748, also fell a prey to the flames.

### KISSINGEN.

Cyril Kistler, who some years ago was put forth as the true successor of Wagner in the domain of music-drama, celebrated his forty years' jubilee as an artist on June 25. A concert devoted entirely to his works was arranged by his friends, and included the overture to his latest work, the comic-opera 'Die Kleinstädter,' a menuet from the stage-idyll 'Im Honigmond,' the prelude to Act III. of the opera 'Kunihild,' a valzer-serenade (prelude to Act IV.) and 'Die Hexenküche' (The witch's kitchen) from the music-drama 'Faust.' Needless to say the veteran master was greatly fêted.

### LEIPZIG.

The Town Council has at last voted the sum of 15,000 marks towards the 50,000 marks required for a Bach monument that shall be worthy of the master and of the town with which his great name is so intimately connected. Prof. Karl Seffner—already favourably known to all Leipzig visitors by his excellent monument 'Goethe as a youth' in the Naschmarkt—has been chosen as sculptor. His work will be erected in the Thomaskirchhof, which, on account of the characteristic old houses surrounding it, should form a very appropriate background. The statue of Leibnitz, which stands in the Thomaskirchhof, will be removed. Thus the great savant has to make room for the greater musician, and content himself with a corner in the Nicolaikirchhof.

### LIVORNO.

A new one-act opera 'Malia,' by Alfredo Manini, was recently produced at the local Goldoni Theatre and well received.

### MILAN.

The very latest thing in musical Italy is an 'Automobil hymn' for chorus and orchestra, which was recently produced here with success. The composer, who conducted, is Signor Carlo Gallone, a highly-talented pupil of Josef Rheinberger, and his hymn claims to be a serious work of art.—At a concert of the Scala Orchestra a symphonic poem 'Faith,' by Amilcare Zanella, Mascagni's successor at Pesaro, was very favourably received.—A 'complete' collection of Verdi's letters is being prepared for publication by Signori Mazzatinti and Alessandro Luzio. Some of them, dating from 1849, have already been printed in the *Giornale d'Italia*.

### MUNICH.

Herr Max Reger has resigned his post as professor of organ, counterpoint and composition at the Royal Academy of Music, in order to devote himself wholly to composition and the concert platform. Herr Reger is a splendid pianist, and much in request as a performer of his own enormously difficult compositions.

### OFFENBACH.

At the recent annual meeting of the 'Society for folk-lore in Baden' it was decided to prepare a collection of Badensian folk-songs. Since the German Emperor at a great male-voice choir meeting some years ago advocated a return to the rich store of German folk-song, a great deal is being done in the Fatherland to collect and publish suitable material.

### OSTEND.

A series of international concerts has been inaugurated by M. Léon Rinskopf with his orchestra of 125 performers. It commenced on July 14 with a French concert (d'Indy, Fauré, Debussy), and was followed on July 21 by two Belgian concerts (Daneau, Dubois, Mestdagh, Guricx, Blockx, Mathieu, and Tincl). Polish, German, Italian, English, Scandinavian, Russian and Finnish concerts will follow in due course.

### PALERMO.

A new opera, 'Angelica's flight,' by Alessandro Billi, has been produced here with much success.

## PARIS.

A monument at Passy to Benjamin Godard was unveiled on June 14. The sculptor, M. J.-B. Campbeil, has taken for his chief 'motive' a scene from the composer's prize-work, the dramatic symphony 'Tasso,' which he never surpassed. A marble bust of Godard crowns the whole, and the inscription reads simply 'A Benjamin Godard, 1849-1895.'—*Le Monde musical*—which, by-the-way, printed a biography of Sir Edward Elgar in its issue of June 15, and as a supplement a pianoforte arrangement of the Prelude to 'Gerontius'—has arranged to do a brave thing. With a view to testing how far the press and public will agree with the jury's verdict in the recently decided competition for the Cressent prize, it has decided to bear the expense of publicly producing the *whole* of the works sent in for competition, prized or unprized! The concerts, under the title of 'Festival (*sic*) de la musique symphonique Française,' will most likely be given in November. The jury consisted of MM. Camille Saint-Saëns, G. Fauré, Vincent d'Indy, Ch. M. Widor, Gédalge, Alfred Bruneau and Georges Hüe.—A new manuscript 'Dixtuor' for wind instruments, by the young Roumanian composer George Enesco, was recently produced by the Society for wind instruments in the Salon de l'avenue d'Antin. According to M. Jean Huré, in *Le Monde musical*, the work is in reality 'a superb Symphony in D, and a masterpiece, each of the three movements being remarkable for charm, originality, spontaneity and colour, the ten instruments being treated with consummate knowledge of their individual genius.'—'Le Clos' (The farm), a new four-act opera by M. Charles Silver, libretto by M. Michael Carré after Amadée Achaud's novel, was produced at the Opéra Comique on June 6, and well received. M. Silver is a Prix de Rome prize-holder, and already known by an opera 'The sleeping beauty,' produced at Marseilles, and a number of graceful and poetic orchestral pieces.—The result of the Prix de Rome competition has been published. M. Louis Dumas, a pupil of M. Ch. Lenepveu, has gained the first prize with a cantata 'Ismaël,' and M. André Gailhard, a son of the director of the Grand Opera, and also a pupil of M. Lenepveu, the first 'second' grand prize, the second 'second' grand prize going to M. Le Boucher, a pupil of M. Widor and M. Fauré. M. André Gailhard also has been awarded the Chamageran-Hérolt prize of 1800 francs.—The Municipality has decided to build a 'Philharmonic Palace' in the Champs Elysées, in order that the city may at last possess a hall worthy of high-class concerts. At present both the Lamoureux and Colonne orchestral concerts have to be given in theatres.

## PRAGUE.

A festival performance of F. Smetana's comic opera 'The bartered bride' was given in the Bohemian National Theatre on May 30, to celebrate the fortieth anniversary of its original production on May 30, 1866, since which the charming work has been given no less than 440 times. One of the members of the original cast, Pan Heinrich Mošna, took part in the festival performance in question.—A. Dvořák's grand opera 'Dimitrij' was revived with new scenery on May 1, the anniversary of the great composer's death.

## ROME.

The Royal Academy has instituted a prize after the model of the famous Prix de Rome (Paris), which shall enable talented young composers to spend some years in the precincts of the inspiring Eternal City. The present holder of the prize is Signor Gennaro Napoli.—The Philharmonic Academy offers a prize of 50 lire for a requiem for mixed choir (four parts) *a capella*. The successful work will be produced at the In Memoriam celebration for King Humbert in the Pantheon, in 1907.—A Signor Augusto Corsini claims to have invented an apparatus for improving brass instruments, which will make it possible to avoid all impurities of intonation, increase the volume of tone, and enable performers to execute all shakes faultlessly and with less exertion.

## STOCKHOLM.

The first purely Swedish musical festival on May 31 and June 1 was an unqualified success. A choir of 600 voices and an orchestra of eighty performers were heard in a small

choral work by Ludwig Norman, on a Latin poem 'Rosaroras bonitatem,' of the 14th century, a 'Christmas oratorio' by Andréas Hallén, Emil Sjögren's 'Iceland journey' for male chorus and orchestra, Wilhelm Stenhammer's 'One people,' for soli, chorus, and orchestra, and a charming work by Miss Valborg Aulin. The instrumental works were a festival overture by August Södermann, a 'Symphonie singulière' by Franz Berwald—composed in 1845, and not heard again till last season—a festival overture by Karl Valentin, a prelude to Ibsen's 'Brand' by Richard Henneberg, a 'Spring' overture by Ellberg, a 'Northern Symphony' by Adolf Hagg, a symphonic poem, 'Fortune,' by Bror Beckman, and two works by Hugo Alfvén, 'A tale from the Schären' and 'St. John's eve.' There were further included in the programme a ballad 'The Kobold,' for baritone solo and orchestra, by Knut Bäck, a concert piece for pianoforte and orchestra by Adolf Wiklund, a concert piece for five violoncelli and three double-basses, by Andersen, a cantata for chorus and two pianofortes, by Erik Akerberg, a pianoforte trio by Gustav Hagg, a string quintet by Johan Lindgren, Tor Aulin's third Violin concerto, besides songs, unaccompanied choruses, &c., by Lindblad, Josephson, Beckman, Norman, Södermann, Liljeford, Sjögren, Stenhammer, Kärning, Jacobson, Peterson-Berger and Morales. So little is known of contemporary Swedish music that the above lengthy list of native composers, and their evidently high and serious aim come as a revelation. Of all these names Emil Sjögren's seems the only one known in England by actual performances of his violin sonatas. Lindblad and Södermann may have appeared in the programmes of song recitals, but that is all. This neglect of the art-work of a young and vigorous nation whose musical history dates back only 200 years should be remedied.

## TILSIT.

Performances of operas in concert form are frequent enough, but it is not often that a choral society excels in a scenic representation of a dramatic work. The local oratorio Society, conducted by Musikdirektor Wolff, has, however, performed Gluck's 'Orpheus' at the town theatre with such success that two further performances had to be given. Frä. Liane Brischär was a splendid Orpheus.

## VENICE.

A 'dissectible' theatre is at present being built under the direction of Signor Vittorio Bressanin in the local Lyceum. It will be opened during this summer with—it is hard to believe!—Pergolesi's 'La Serva Padrona.'

## WEIMAR.

The second Bundersfest (Association Festival) of the 'Chargierten-Convent Verband deutscher Sängerschaften,' under which formidable title we fancy we recognize a 'Students' Choral Union,' took place on June 13 to 15. A choir of 500 voices, conducted by Prof. Jungst, of Dresden, and Dr. Paul Klengel, of Leipzig, assisted by the Weimar Court Orchestra, was heard with superb effect in the 'Gaudeamus igitur' concluding Brahms's Academic Festival Overture, which opened the proceedings. The programmes included Wagner's 'An die Kunst' (To Art), Rheinberger's 'Maided,' Attenhofer's 'Sankt Michael,' Kreutzer's 'Frühlingsnähnen,' Klengel's 'Wo klare Brunnlein fliessen,' Marschner's 'Liedesfreiheit,' Zöllner's 'König Sigurd Rings Brautfahrt,' for chorus and orchestra, and three 17th century students' songs by Schein and Adam Krieger. The last-named, originally written for baritone solo, with choral refrain, cembalo, and five-part instrumental *ritornelli*, were sung in a modern arrangement by O. Richter. The festival concluded with Reinecke's unison chorus with orchestra, 'Deutscher Sang.'

The Moody-Manners Opera Company inaugurated a season of grand opera in English at the Lyric Theatre on July 21 by a performance of 'Lohengrin,' under the conductorship of Herr Richard Eckhold.

Mr. Granville Humphreys, of Manchester, has been appointed musical director of the South London Wesleyan Mission.

'The Council School Hymn Book' has been approved by the Bradford Education Committee for use in their schools.



## Answers to Correspondents.

**INQUIRER.**—(1) *Cornets* are hybrid instruments, in character between the trumpet and bugle. They are usually in B $\flat$  or A $\sharp$  and agree in pitch and compass with the valve bugle or flügel horn, but the extreme upper notes are rather easier. The modern *Flügel horn* is virtually a bugle with valves, but as it is usually made of rather smaller bore, the tone is more 'horn-like' or mellow than that of the bugle. The difference in quality between the flügel horn and the cornet may be compared to that between the contralto and soprano voices. In brass bands the instrument is often referred to simply as the 'alto,' but flügel horns are sometimes made of tenor pitch, in F or E $\flat$ . The term *Saxhorn* covers a wide range of instruments, among them being the flügel horn as described above, any difference between the alto flügel and the alto saxhorn being one of outward form rather than of quality. The family comprises the :

E $\flat$ Soprano saxhorn.		
B $\flat$ Alto "	(Flügel.)	
E $\flat$ Tenor "	} also known as Althorns.	
B $\flat$ Baritone "		
B $\flat$ Bass "	or Euphonium	} also known as Tubas.
E $\flat$ " "	" Bombardon	
B $\flat$ Contrabass "		

(2) In reply to your question about the *bass trumpet*, we cannot do better than quote what Prof. Prout has to say on the subject in his treatise on 'The Orchestra' (Augener). 'This is an instrument the pitch of which is an octave lower than that of the trumpet, and therefore in unison with the horn. It is provided with three valves, like the ordinary valve-trumpet. Its tone, however, has none of the nobility of the true trumpet, but rather resembles that of an inferior trombone. Wagner writes for it in the keys of E, E flat, D and C, noting the part in the G clef. . . . Those who are curious about it can consult the scores of the "Ring des Nibelungen." We know of no other works in which it is to be found.'

**W. L. W.**—(1) The title 'Moonlight' as applied to Beethoven's Pianoforte sonata in C sharp minor (Op. 27, No. 2) is an absurd one and wholly unwarranted. The designation is said to have been derived from an expression of Kellstab, the critic, who compared the first movement to a boat wandering by moonlight on the Lake of Lucerne. There is absolutely no reason why a sonata should not be a tone-poem or a tone-poem a sonata. (2) A piece of music is the copyright (not 'copyright') of a composer unless he assigns it away; but in order to secure the copyright of a composition in America, it is necessary to enter it at Washington.

**E. F. F.**—(1) Sir Hubert Parry's 'Studies of great composers' (Routledge) will probably meet your requirements, as the preface says they 'were originally written for a periodical for young people.' (2) A 'Hexachord' is a series of six sounds, so disposed as to place a diatonic semitone between the third and fourth notes of the series, the remaining intervals being represented by tones, e.g., G A B C D E. (3) The German name for sharp (in music) is *Kreuz*; for flat it is *Be*. Keys, however, are designated by the affixes *is* and *es*—e.g., F sharp = *Fis*; D flat = *Des*.

**C. R. A. M.**—(1) Your friend departs not from the truth when he tells you 'that it is possible for a beginner at harmony to study counterpoint along with that subject,' as you express it. (2) As to whether you could 'become a teacher of these subjects in an academy or college either in England or Glasgow,' would depend upon your qualifications, as would the 'salary' (as you put it) appertaining to such an appointment.

**H. B. T.**—(1) You will find Stainer's 'organ primer' a useful book wherewith to begin the study of the instrument: it contains a series of pieces. (2) It might be difficult to compile a complete catalogue of Clementi's compositions; a long list is, however, given in Eitner's *Quellen-Lexikon* under 'Clementi.' An edition of the 'Gradus ad Parnassum' containing the original fingering could only be obtained second-hand.

**A COMPETITOR.**—We cannot possibly adjudicate upon adjudicators, whether they be men of mark, or marks, Tapleys included.

**POSITION OF PARTS.**—We have always been under the impression that it is easier to read hymn-tunes in short score than in vocal score: anyhow, it would seem to be less difficult to read a vocal score when the parts are placed in their usual order (soprano at the top, and so on) than if it were written alto, tenor, soprano and bass, but, for your encouragement, we may be wrong.

**OVERAWED.**—The cause of the marvellously solemn effect of the concluding vocal bars of 'The Lord is a man of war' ('Israel in Egypt') may be attributed to their simplicity, the two voices in diatonic thirds, heightened by the fine effect of the discord (the dominant major ninth) at bars 1 and 2 of the phrase.

**F. G. H.**—As Faber's hymn 'Faith of our fathers' was published in 1849, and the author has been dead more than seven years, the words are non-copyright. There are various settings of it in different hymnals, but one of the best is that by Sir George Martin, named 'Holy Faith,' No. 890 in 'Additional Hymns with tunes' (Novello).

**H. G.**—Kindly excuse us from passing judgment on the hymn-tune you have composed; to do so would be to open the flood-gates to similar inquiries, the answers to which would be devoid of general interest and perchance not unattended with pain to the composers.

**DON QUINOTE.**—You are quite right in your surmise as to our inability to give the names of teachers. There are sure to be some of good report in the town to which you are removing, and you should have no difficulty in finding out 'who's who' and 'which is which' after due inquiry.

**E. M.**—You are to be warmly congratulated upon having '12 chimes' a new set carols for Christmas publication! Tunes wait engraver. Text will be from plate supplied. But the question, 'Why not special MUSICAL TIMES issue?' needs special thinking about.

**If C. H. W.**, to whom we replied on p. 494 of the July issue, will communicate with Mr. William Hoyle, Town Hall, Luton, that gentleman may be able to trace from his chant thematic index the composer of the chant in question.

**W. G. E.**—Too much Czerny is not desirable. Have you looked at 'Selected Pianoforte Studies' (sets 1 and 2), progressively arranged by Franklin Taylor? These short courses of pianoforte technique may be of service to you.

**M. S.**—The only competition to be held during August of which we have information is the Royal National Eisteddfod at Carnarvon, August 21 to 24, an event well worth your patronage.

**H. R.**—Dr. Wareing's Harvest Anthem ('He sendeth the springs into the valleys') appeared (as an extra supplement) in THE MUSICAL TIMES of July, 1904: it is published as No. 794 in Novello's series of Octavo Anthems.

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2. Harvest Anthem: 'The Lord is my strength and my shield.'—By Josiah Booth.
3. Hymn Tune: 'Maidstone' ('Pleasant are Thy courts above').—By Dr. W. B. Gilbert.

## DURING THE LAST MONTH.

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## DAILY TELEGRAPH.

Far more important than the March is the piece for strings. This showed that the composer can make his mark without the aid of a ponderous orchestra. It proved, indeed, that Sir Edward Elgar can produce from his strings surprisingly varied effects of colour, especially when, as yesterday, he has the advantage of a solo quartet. The work is made up of excellent material, and, simply as music, satisfies the connoisseur.

## MORNING POST.

The second novelty, an Introduction and Allegro for strings, is an interesting and extremely ingenious work. A solo quartet is employed in the most effective manner, in addition to the strings of the orchestra, and the piece is elaborated in a masterly fashion.

## DAILY NEWS.

It is an old idea made new, and the contrast of the quartet with the full orchestra of strings has the happiest effect. A theme in the Welsh idiom gives a special character to the work, and it is finely worked up in the *Coda*. The elaborate *fugato* section which takes the place of the ordinary development is full of energy and interest, and the whole work is one of the most powerful the composer has yet written for the orchestra.

## DAILY CHRONICLE.

It was an Introduction and Allegro in G for orchestra and string quartet, and was received with hearty enthusiasm by the crowded audience. It is based on a melody written in the Welsh style, which Sir Edward, with his customary skill, twists and turns with remarkable facility, and a *fugato* is introduced with striking effect before the composition closes with the tune played *forte* by the whole orchestra. This, deservedly, will become popular, for the instrumentation shows Elgar at his best.

## YORKSHIRE POST.

The resourcefulness of the composer is well shown by the series of contrasts he obtains, and a remarkable section is a *fugato* elaborately worked, and busily employing the entire strings. The work, indeed, is distinctly original in conception and treatment, and doubtless will become popular, for on a first hearing the naive little Welsh tune sticks in the memory, and the entire composition is of that kind which excites greater esteem with familiarity.

## GLOBE.

The idea has been very happily carried out, and the music contains a great deal that is both charming and effective, while it is almost unnecessary to say that it is admirably written, for Sir Edward Elgar is a master of his art.

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Sir Edward has here adopted with excellent results an orchestral disposition of the kind that Handel approved. This, without being designed on the grand scale, is a very pleasant, grateful piece of music. . . . I will venture to say that while the *Allegro* (especially the animated *fugato*) is fully as clever as everything of Elgar's must be, it has considerable charm and is not superficial.

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Excited to the point of creativeness, as the great musician lets us know, by Welsh scenery and Welsh idiom, the thought of this composition gradually, even with great slowness, surged into his mind. It was in the valley of the Wye, that strange river of dreams, that he finally brought his work to practical issue; and singularly beautiful that work is. We have indicated that the composer regards the work practically as a quartet; but if the orchestra is to be regarded as an essential element in the matter, the term should be changed to something more nearly descriptive. This, however, is a matter of detail, and it only has to be recorded that Elgar's dramatic sense is here in its most highly developed stage, and that the influence of a particular mood is expressed by him with such absolute truth and beauty that one likes to think of him as the English musician of to-day, who never published a bar which is dictated by insincerity of thought.

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CHRIST LAY IN DEATH'S DARK PRISON -	<i>Christ lag in Todesbanden.</i>
COME, REDEEMER OF OUR RACE - - -	<i>Nun komm, der Heiden Heiland.</i>
FROM DEPTHS OF WOE I CALL ON THEE -	<i>Aus tiefer Noth schrei' ich zu Dir.</i>
GOD GOETH UP WITH SHOUTING - - -	<i>Gott führet auf mit Jauchzen.</i>
GOD SO LOVED THE WORLD - - - - -	<i>Also hat Gott die Welt geliebt.</i>
GOD'S TIME IS THE BEST - - - - -	<i>Gottes Zeit ist die allerbeste Zeit.</i>
HOW BRIGHTLY SHINES - - - - -	<i>Wie schön leuchtet.</i>
IF THOU BUT SUFF'REST GOD TO GUIDE THEE	<i>Wer nur den lieben Gott lässt walten.</i>
JESUS, NOW WILL WE PRAISE THEE - -	<i>Jesu, nun sei gepreiset.</i>
JESUS SLEEPS, WHAT HOPE REMAINETH? -	<i>Jesus schläft, was soll ich hoffen?</i>
MY SPIRIT WAS IN HEAVINESS - - - -	<i>Ich hatte viel Bekümmerniss.</i>
O LIGHT EVERLASTING - - - - -	<i>O ewiges Feuer.</i>
O TEACH ME, LORD, MY DAYS TO NUMBER	<i>Wer weiss wie nahe mir mein Ende?</i>
PRAISE OUR GOD WHO REIGNS IN HEAVEN	<i>Lobet Gott in seinen Reichen.</i>
PRAISE THOU THE LORD, JERUSALEM - -	<i>Preise, Jerusalem, den Herrn.</i>
SLEEPERS, WAKE! - - - - -	<i>Wachet auf.</i>
STRIKE, THOU HOUR SO LONG EXPECTED -	<i>Schlage doch.</i>
THE LORD IS A SUN AND SHIELD - - -	<i>Gott, der Herr, ist Sonn' und Schild.</i>
THE LORD IS MY SHEPHERD - - - - -	<i>Der Herr ist mein getreuer Hirt.</i>
THERE IS NOUGHT OF SOUNDNESS IN ALL	
MY BODY - - - - -	<i>Es ist nichts Gesundes an meinem Leibe.</i>
THE SAGES OF SHEBA - - - - -	<i>Sie werden aus Saba Alle kommen.</i>
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WHEN WILL GOD RECALL MY SPIRIT? - -	<i>Liebster Gott, wann werd' ich sterben?</i>

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### THE TIMES.

There was one novelty in the course of the evening—at any rate a novelty for Londoners—in the shape of Dr. Cowen's elegant and melodious second set of Old Dances, which were first performed at Glasgow in January of this year.

### DAILY TELEGRAPH.

The third number—a "Lovers' Minuet"—is especially delightful, and has its full share of the Old English spirit; while the set of variations which ends the group runs over with pretty turns and ingenious device. Hearty applause fell to the composer when the new pieces were done with.

### MORNING POST.

The Suite of English Dances by Dr. Cowen met with great success. The first is a graceful "Maypole Dance," pleasing in character. More uncommon, however, is the second, which is intended to suggest a sort of uncouth dance of peasants. In contrast to this comes a tender and melodious "Lovers' Minuet," which has a peculiar archaic charm and brings to the mind the vision of some old picture. The last movement consists of an elaborate and ingenious set of variations on an old tune. The Suite is altogether very attractive, and will doubtless become popular.

### EVENING STANDARD.

Melodically they are quite as good as his first set, a work of charm and originality which is fully established as one of the most popular orchestral suites of modern times. In the matter of orchestration, the new set are even better. . . . No doubt the very graceful "Lovers' Minuet"—poetical and not unduly sentimental—will be acclaimed as the gem of the set.

### DAILY NEWS.

A second set of "Four Old English Dances" by the Society's conductor proved welcome enough music in its way. One variation—No. 4—in the fourth and final movement perhaps pleased me more than anything else in the score.

### THE DAILY CHRONICLE.

These attractive pieces merit popularity.

### SUNDAY TIMES.

All four are characteristically melodious and graceful in style, but the greater favour was rightly accorded to the "Lovers' Minuet" and the "Old Dance with Variations." The former is directed to be played somewhat slower than the ordinary minuet—probably the lovers were sitting it out in a quiet corner—and is informed with a very delicate romance, while the variations in the final number are extremely clever and interesting.

### WESTERN DAILY PRESS.

The present suite is in his happiest manner, and he has admirably reflected some of those measures which delighted past generations of English people. The "Maypole Dance," blithe and fresh, the "Peasants' Dance," sturdy and solid, relieved by the elegant and refined "Minuet d'Amour," are all in their way attractive, and the "Old Dance with variations" brings the suite to a capital termination. In its present form the work will certainly meet with wide acceptance.

### SCOTSMAN.

Four in number, the dances are characteristic examples of Dr. Cowen's graceful craftsmanship, while the third number of the series is particular, the "Minuet d'Amour," is certain to be very popular.

### GLASGOW HERALD.

They should please popular audiences all over the country.

### GLASGOW NEWS.

The four numbers of this Suite exhibit Dr. Cowen's talents at their best. The music is charming, the instrumentation exceedingly skilful and effective, the rhythms stimulating, and the composition as a whole admirable in its invention and technical characteristics. "The Lovers' Minuet" was quickly recognised by the audience as an exquisite thing, and imperatively encored.

### GLASGOW EVENING TIMES.

First place in the set must be given to No. 3, a lovely bit of melody, exquisitely treated by the orchestra. This number, which had to be repeated, exemplifies the triumph of melody over mere rhythmic eccentricity.

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PRODUCED AT THE PHILHARMONIC SOCIETY'S CONCERT, JUNE 14, 1906.

# SYMPHONIC VARIATIONS ON AN AFRICAN AIR

BY

S. COLERIDGE-TAYLOR.

*Full Score and Wind Parts, MS. String Parts (5), 7s.**Arrangement for Pianoforte Solo, 2s. 6d.*

## THE TIMES.

Mr. S. Coleridge-Taylor has built a set of beautiful and most interesting orchestral variations on the theme of a negro song or hymn, beginning "I'm troubled in mind," which is almost certainly of purely African origin. As at first presented it does not seem very promising, but the composer does wonders with it and yet preserves its essential character throughout. His work is finely expressive, beautifully scored, and original in design.

## DAILY TELEGRAPH.

The composer of "Hiawatha" gives us on the present occasion a set of Symphonic Variations on a negro tune which is said to be familiar in America under the title "I'm troubled in mind." The melody in question is characteristic in form and rhythm, and Mr. Coleridge-Taylor makes play with it in his own picturesque fashion. . . . It has enough of barbaric suggestion, while both in the handling of the theme and the general orchestral current of the piece there is no want of variety. . . . The new Variations were well, even brilliantly, played; and the audience, in accordance with Philharmonic traditions, greeted them with quite a burst of enthusiasm.

## STANDARD.

"Symphonic Variations on a Negro Air," by Mr. Coleridge-Taylor, is a work based on a bold theme, which is a real negro melody, and developed with clever orchestration. Effective use is made of the brass and woodwind, especially in the section where the theme assumes a march character. The composer, who conducted, obtained a vigorous rendering of his interesting work.

## DAILY GRAPHIC.

Mr. Coleridge-Taylor's brilliant talent for orchestral writing is well known, but it has never served him better than in this case. His variations show remarkable freshness and originality of design, and they are scored with an astonishing command of the secrets of tone-colour. At times the influence of Dvorák, particularly in his "New World" vein, is to be traced in the work, but there is no suggestion of anything like plagiarism, and Mr. Coleridge-Taylor is to be congratulated upon having produced a work which deserves to take a definite place in the modern orchestral repertory.

## EVENING STANDARD.

Mr. Coleridge-Taylor's "Orchestral Variations on an African Theme" has a genuine negro melody for its chief theme, which is developed with much ingenuity and varied orchestral colour characteristic of the composer's style. It is an effective work which ought to become popular.

## MORNING POST.

The work heard for the first time last evening is one of the most striking he has as yet written. The title is perhaps a little misleading. Announced in one place as "Orchestral variations on an African theme," it is styled in another "Symphonic variations on a negro air." The word rhapsody would, however, be more suitable to describe the very brilliant orchestral piece the composer has constructed upon a theme which, we are told in the excellent analytical notes by Messrs. F. Gilbert Webb and Edgar F. Jacques, is known in America under the title of "I'm troubled in mind." There is nothing dry or scholastic in Mr. Coleridge-Taylor's treatment of this theme, which undergoes many and varied transformations at his hands. The scoring is admirable throughout and the work is instinct with life and vigour. Under the composer's spirited direction the piece received an excellent interpretation and was evidently greatly appreciated.

## DAILY NEWS.

Mr. Coleridge-Taylor's "Symphonic Variations on a Negro Air" has his characteristic picturesqueness and fervour. There is real pulse in his music. . . . It contains some good melodic material, and works up to an imposing climax.

## GLOBE.

His "Orchestral Fantasia on a Negro Melody" is quite in his old vein. The air itself is both quaint and beautiful, and in his treatment of it he has not only employed all the resources of modern art, but he has also succeeded in preserving its character with singular skill, and the Fantasia is as interesting and effective a piece of work as he has given us for some time.

## PALM MALL GAZETTE.

The work is one of haunting beauty, built as it is upon a pathetic negro melody which runs throughout like a golden thread. Certain works by Mr. Coleridge-Taylor which have followed his ever popular "Hiawatha" have not completely commended themselves to our critical judgment; but here his old, fine inspiration seems to have returned to him, and he treats his subject not only in a finely melodic but also in a finely artistic manner. He worked the whole composition up very gradually, but very emotionally, to a fine artistic finish.

## THE GUARDIAN.

The theme chosen by Mr. Coleridge-Taylor is a characteristically melancholy negro melody that does not at the outset appear very promising as the basis of modern variations. But the composer handles it with such spirit and resource, and adorns it with such a wealth of picturesque orchestration that the interest of the work never flags. The most attractive section is that which stands for the slow movement in the symphonic scheme, a passage of rich glowing melody, treated with much polyphonic ingenuity.

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## WESTERN TIMES.

"The Exeter Oratorio Society last night achieved a brilliant success, and it may safely be said, without fear of exaggeration, that never before have they performed a work more satisfactory to themselves or more interesting to the audience than 'Joan of Arc.'"

## THE SHIELDS DAILY NEWS.

"One of the most delightful concerts ever given by the South Shields Choral Society was that of last evening, when the principal piece was 'Joan of Arc.' We cannot speak too highly of Mr. Gaul's work, which is of the most interesting description, and will doubtless soon be a favourite with choral societies."

## LEAMINGTON SPA COURIER.

"St. Paul's Choral Society brought their season to a close with a performance in the Town Hall of 'Joan of Arc.' The cantata, both in verse and music, is essentially fascinating and contains all the elements necessary to make it one of the standard works for performance by musical societies, the choral writing and orchestration being simply charming."

## TEWKESBURY REGISTER.

"The Conductor of the Philharmonic Society is to be congratulated on his selection of a Cantata possessing such attractive music as that which goes to make 'Joan of Arc' what it undoubtedly is—viz., the best work I remember having heard in Tewkesbury."

## NORWICH DAILY PRESS.

"By the invitation of the Head Mistress of the High School, a large company assembled to hear a performance of 'Joan of Arc.' There is probably no living English composer who has obtained more popularity with provincial choral societies than Mr. A. R. Gaul. His sacred cantata, 'The Holy City,' is more extensively known than any other modern English composition of a similar character, and 'Joan of Arc' has already been successfully performed in London and many of the largest provincial towns. Mr. Gaul's writing is characterised by the most perfectly neat workmanship and spontaneity, combined with a never-failing resource of melodic invention."

## CRYSTAL PALACE REPORTER.

"The music throughout is of a very high order, and full of beauty and interest, so much so that it is hardly possible to single out any numbers for special praise. The various movements are widely contrasted in style, in some considerable dramatic power being manifest, but all overflow with melody, and there is a happy absence of the restlessness of tonality which disfigures so many modern works. The vocal parts, whether for soli or chorus, are written within the range of average vocalists, and are therefore grateful alike to the singers and hearers. The cantata is a credit to English art, . . . one of the most interesting works yet given by the Anerley Society."

## SHEFFIELD INDEPENDENT.

"Will further enhance the reputation of the composer of 'The Holy City,' as a writer of bright, melodious, attractive, and musicianly Cantatas."

## STRATFORD-UPON-AVON HERALD.

"In 'Joan of Arc,' particularly in the latter part, there are some exquisite passages—some charming descriptive pieces. The lovely 'Hark! thy spirit voices call,' carried one away in the spirit into veritable realms of dreamland, and the chorus, 'Fret not thyself to-day,' is picturesquely beautiful, graceful, and effective."

## THE WESTERN NEWS.

"Few cantatas are as rich in chaste melodies, charming choruses, and exquisite orchestration as Alfred R. Gaul's 'Joan of Arc,' performed for the first time in Plymouth by the Vocal Association in the Guildhall last evening."

## THE WESTERN DAILY MERCURY.

"Proved an unequalled success. . . . the bulk of the Cantata is allotted to the chorus. In fact, the choir of this Association has seldom had such a good opportunity for giving their sterling worth a good display."

## LEEDS MERCURY.

"Drew forth enthusiastic plaudits. . . . Of the Cantata, as interpreted last evening (in the Town Hall, Leeds, with a band and chorus of 250 performers), it is impossible to speak in terms of anything but praise. Solos and choruses alike are full of melody, while the orchestration is descriptive to a degree. For each of the principal vocalists there is one song that singles itself out, and each received an encore."

## HERTS AND CAMBRIDGE REPORTER.

"The theme is one of the most romantic in the pages of history. In the earlier and poetic passages there is something of the charm of Sir Sterndale Bennett's 'May Queen.' The last chorus is set to music which would be not unworthy of the great masters."

## LIVERPOOL COURIER.

"Must enhance the high reputation of its composer."

## HUDDERSFIELD EXAMINER.

"The inspiration of a highly-refined musician. . . . The Cantata is even a more masterly and beautiful work than 'The Holy City.'"

## NEWCASTLE-ON-TYNE DAILY CHRONICLE.

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THE LORD IS MY STRENGTH AND  
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Psalm xxviii. 7, 9; xxiii. 1, 2, 6;  
lvii. 10; lxxix. 13  
(Bible Version.)

COMPOSED BY \_\_\_\_\_

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*Allegro maestoso.*

SOPRANO. The Lord is my strength, my strength and my shield, my

ALTO. The Lord is my strength, my strength and my shield, my

TENOR. The Lord is my strength, my strength and my shield, my

BASS. The Lord is my strength, my strength and my shield, my

*Allegro maestoso. ♩ = 116.*  
*mf Gt. with Full Sw.*

*Ped.*

strength and my shield; my heart trust-ed in Him, my heart  
 strength and my shield; my heart trust-ed in Him, my heart  
 strength and my shield; my heart trust-ed in Him, my heart  
 strength and my shield; my heart trust-ed in Him, my heart

Musical score for "My Heart Trusts in Him" (No. 100). The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line consists of four staves, each with a vocal melody and the lyrics "strength and my shield; my heart trust-ed in Him, my heart". The piano accompaniment consists of two staves, with the left hand playing a simple harmonic accompaniment and the right hand playing a more complex melody. The score includes dynamic markings such as *mf* (mezzo-forte) and *p* (piano), and articulation marks like accents and slurs. The piano part ends with a *Gt.* (Grand Finale) marking.

THE LORD IS MY STRENGTH AND MY SHIELD.

*p* trust-ed in Him, and I am help-ed, and I am help-ed:  
*f* trust-ed in Him, and I am help-ed, and I am help-ed:  
*p* trust-ed in Him, and I am help-ed, and I am help-ed:  
*p* trust-ed in Him, and I am help-ed, and I am help-ed:  
*p* Sw. *f* Gt.  
 Ped.

*ff* there-fore my heart great-ly re-joic-eth; and with my  
*ff* there-fore my heart great-ly re-joic-eth; and with my  
*ff* there-fore my heart great-ly re-joic-eth; and with my  
*ff* there-fore my heart great-ly re-joic-eth; and with my  
 Ped.

song . . will I praise . . Him, with my song . . will I  
 song will I praise . . Him, with my song will I  
 song . . will I praise . . Him, with my song . . will I  
 song . . will I praise . . Him, with my song will I  
 Ped.

THE LORD IS MY STRENGTH AND MY SHIELD.

praise . . Him, and with my song, with my song

praise . . Him, and with my song, with my song

praise . . Him, and with my song, with my song

praise . . Him, and with my song, with my song

will I praise . . Him.

will I praise . . Him.

will I praise . . Him.

will I praise . . Him.

*Lento.*  
TENORS.  
Save Thy peo - ple, and bless Thine in - her - it - ance : feed them

BASSES. *mf*  
Save Thy peo - ple, and bless Thine in - her - it - ance : feed them

*Lento.*  $\text{♩} = 80.$   
*mf* *Sw.*



THE LORD IS MY STRENGTH AND MY SHIELD.

al - so, and lift them up for ev - er.

al - so, and lift them up for ev - er.

*p* *pp*

*Andante.*

VERSE.

The Lord is my Shep-herd; I shall not want, I shall not

VERSE.

The Lord is my Shep-herd; I shall . . not want, I shall . . not

VERSE.

The Lord is my Shep-herd; I shall . . not want, I shall not

VERSE.

The Lord is my Shep-herd; I shall not want, I shall not

*Andante. (May be sung unaccompanied.)*

*p*

*senza Ped.*

want. He ma - keth me to lie down . . in green . . pas - tures, He

want. He ma - keth me to lie down in green . . pas - tures, He

want. He ma - keth me to lie down in green pas - tures, He

want. He ma - keth me to lie down in green . . pas - tures, He

*p dolce.*

*p dolce.*

THE LORD IS MY STRENGTH AND MY SHIELD.

*cres.*  
 lead-eth me be-side . . the still . . . wa-ters. Sure-ly goodness and mer-cy shall  
*cres.*  
 lead-eth me be-side the still . . . wa-ters. Sure-ly goodness and mer-cy shall  
*cres.*  
 lead-eth me be-side the still . . . wa-ters. Sure-ly goodness and mer-cy shall  
*cres.*  
 lead-eth me be-side the still . . . wa-ters. Sure-ly goodness and mer-cy shall

*f* *rit.*  
 fol-low me . . all . . the days, all the days . . of my life.  
*f* *rit.*  
 fol-low me all the days, all the days, the days of my life.  
*f* *rit.*  
 fol-low me . . all the days, all the days . . of . . my life.  
*f* *rit.*  
 fol-low me . . . all the days, all the days . . of my life.

*Allegro con anima.*  
 FULL.  
 FULL.  
 FULL.  
 FULL.  
 So we Thy peo-ple and sheep of Thy  
 So we Thy peo-ple and sheep of Thy  
*Allegro con anima. ♩ = 120.*  
 Gt. with Sic. coupl.  
*mf* *f*

THE LORD IS MY STRENGTH AND MY SHIELD.

pas - ture will give Thee thanks for ev - er, will give Thee thanks for

So we Thy peo - ple and sheep of Thy pas - ture will  
ev - er.

give Thee thanks for ev - er, will give Thee thanks for ev - er. For Thy

THE LORD IS MY STRENGTH AND MY SHIELD.

mer - cy is great un - to the heav'ns, is great un - to the heav'ns,

mer - cy is great un - to the heav'ns, is great un - to the heav'ns,

mer - cy is great un - to the heav'ns, is great un - to the heav'ns,

mer - cy is great un - to the heav'ns, is great un - to the heav'ns,

and Thy truth un - to the clouds, Thy truth un - to the clouds.

and Thy truth, Thy truth un - to the clouds.

and Thy truth, Thy truth, Thy truth un - to the clouds.

and Thy truth un - to the clouds, Thy truth, Thy truth un - to the clouds.

*a tempo.*  
So we Thy peo - ple and sheep of Thy pas - ture will

*a tempo.*  
So we Thy peo - ple and sheep of Thy pas - ture will

*a tempo.*  
So we Thy peo - ple and sheep of Thy pas - ture will

*a tempo.*  
So we Thy peo - ple and sheep of Thy pas - ture will

*rit. a tempo.*

THE LORD IS MY STRENGTH AND MY SHIELD.

Extra Supplement.

give Thee thanks for ev - er, will give Thee  
give Thee thanks for ev - er, will give Thee  
give Thee thanks for ev - er, will give Thee  
give Thee thanks for ev - er, will give Thee

This system contains the first four staves of the musical score. The first three staves are vocal parts (Soprano, Alto, and Tenor) and the fourth is the Bass part. They all sing the lyrics "give Thee thanks for ev - er, will give Thee". The piano accompaniment is on the bottom two staves, featuring chords and a melodic line in the left hand.

thanks for ev - er. A - men,  
thanks for ev - er. A - men,  
thanks for ev - er. A - men,  
thanks for ev - er. A - men,

This system contains the next four staves. The vocal parts continue with the lyrics "thanks for ev - er. A - men,". The piano accompaniment includes a section marked "Solo Tuba." and "Gt." (Guitar) with specific musical notation for these instruments.

A - men, A - men.  
A - men, A - men.  
A - men, A - men.  
A - men, A - men.

This system contains the final four staves of the score. The vocal parts conclude with "A - men, A - men." The piano accompaniment features a section marked "Solo Tuba." and "Gt." with dynamic markings like *ff* (fortissimo).



The Musical Times,

**EXTRA SUPPLEMENT.**

August 1, 1906.

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---

PLEASANT ARE THY COURTS  
ABOVE

(MAIDSTONE)

HYMN

BY

FRANCIS HENRY LYTE

SET TO MUSIC BY

WALTER B. GILBERT

Mus. Doc.

---

STAFF NOTATION.

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*Also published in Tonic Sol-fa, price 1d.*

# Pleasant are Thy courts above.

(MAIDSTONE.)

F. H. LYTE.

W. B. GILBERT.

$\text{♩} = 88.$

A - men.

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PLEASANT ARE THY COURTS ABOVE.

- 1 *mf* PLEASANT are Thy courts above  
In the land of light and love;  
*p* Pleasant are Thy courts below  
In this land of sin and woe:  
*cr.* Oh, my spirit longs and fairs  
For the converse of Thy Saints,  
For the brightness of Thy Face,  
For Thy fulness, God of grace.
- 2 *mf* Happy birds that sing and fly  
Round Thy Altars, O most High;  
*p* Happier souls that find a rest  
In a heavenly Father's breast;  
Like the wandering dove that found  
No repose on earth around,  
*cr.* They can to their ark repair,  
And enjoy it ever there.
- 3 *mf* Happy souls, their praises flow  
*p* Even in this vale of woe;  
*cr.* Waters in the desert rise,  
Manna feeds them from the skies;  
*f* On they go from strength to strength,  
Till they reach Thy Throne at length,  
*p* At Thy feet adoring fall,  
*mf* Who hast led them safe through all.
- 4 *p* Lord, be mine this prize to win,  
Guide me through a world of sin,  
Keep me by Thy saving grace,  
Give me at Thy side a place;  
*mf* Sun and Shield alike Thou art,  
Guide and guard my erring heart;  
*f* Grace and glory flow from Thee;  
*dim.* Shower, O shower them, Lord, on me.

Amen.

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Richard Wagner